

JOYFUL NOTES

BY

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JOYFUL NOTES,

A

BOOK OF SECULAR AND SACRED SONGS,

FOR

SINGING CLASSES AND CONVENTIONS,

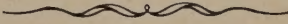
(IN COMBINED NOTES),

BY JAMES H. FILLMORE.

CINCINNATI:

FILLMORE BROTHERS, Publishers.

INTRODUCTORY.



JOYFUL NOTES is not issued so much for the "musical public" as for those who desire to make a beginning in the science. It is not expected that this notation will be universally adopted, at least, right away; but we firmly believe that more genuine progress in the science of music and singing can be made in a given time by its use than by attacking *plain* notes in the first studies.

To illustrate the principle on which round notes are sung, or, rather, the difference between the two notations, a page in round notes, with the scale in each of its positions on the staff, is placed opposite one in the same key in combined notes. For further practice of round notes, we recommend "Hours of Song."

It is a pleasure to us to call attention to the large variety of original songs written for this work, by a number of authors well known all over the land; and we are confident that JOYFUL NOTES will receive a hearty welcome.

THE AUTHOR.

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RUDIMENTAL.

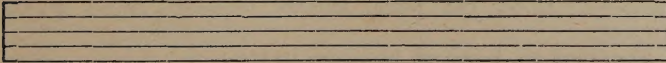
CHAPTER I.

MELODY.

1. The word Melody means song; but as a *Department* in the science of music, MELODY embraces every thing that pertains to pitch (the highness or lowness of tones).

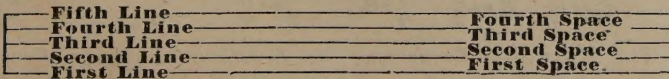
2. The STAFF consists of five long lines and the spaces between.

The Staff.

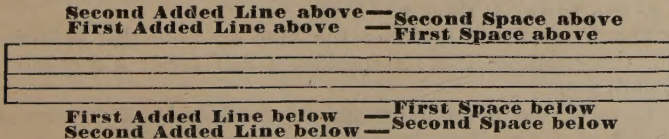


3. Each line and space is called a DEGREE, which means that each is used to indicate tones.

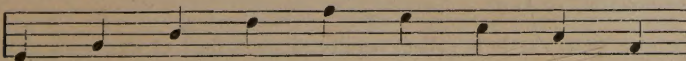
4. The lower line is the first line, the next above the second line, etc.



5. The short lines above or below the staff are called ADDED LINES, or Ledger lines.



6. Notes written on the staff indicate tones, and the pitch in which they are sung.



7. As a means of learning to sing, there is a series of graded tones, eight in number, called the SCALE, and by associating the name of each with its pitch, they are readily distinguished.

8. The scale has two sets of names. When *talking* about the scale, its tones are called 1, 2, 3, 4, 5, 6, 7, 8; when *singing*, we use the *syllables*: Do, Ra, Me, Fa, Sol, La, Se, Do.

9. Singing the scale is learned by imitation.

As the scale is the foundation of all singing, here is the place to begin its practice, the teacher singing and the pupils imitating. And it would be well for the teacher, besides being careful to make good tones with good pronunciation, to have the rhythm marked in his examples, thereby developing in their minds that idea also, but without mentioning it now. A good practice is to call for the tones by the numeral names, and the pupils singing in answer the syllable names. After some practice of this kind, a few facts concerning the scale will be interesting:

10. The difference in pitch between any two tones is called an INTERVAL. From 1 to 2 is an interval of a *second*; from 1 to 3 is an interval of a *third*; from 1 to 4, a *fourth*, and so on; from 1 to 8 is called an *octave*.

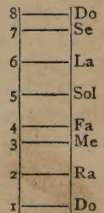
11. The distances between the tones of the scale are not all the same. The intervals between 3 and 4, and 7 and 8 are only half as large as the others, and are called *half steps*, while all the others are called *steps*, or whole steps. The accompanying diagram illustrates.

12. This is called the MAJOR DIATONIC SCALE, and differs from all others in this: its half steps are between 3 and 4, and 7 and 8.

13. While there are eight tones in the scale, there are but seven *different* tones; 8 is the same as 1, an octave higher—or, the same tone *twice as high*, so to speak.

14. Scales may be formed one above the other, 8 of the lower one becoming 1 of that above.

15. The scale may begin on either line or space of the staff.



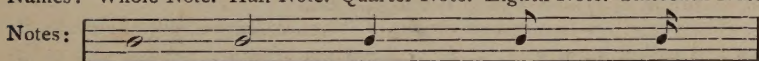
CHAPTER II.

RHYTHM.

16. The word rhythm relates to the *flow* of musical sounds, but as a *Department* in the science of music, RHYTHM embraces every thing that pertains to lengths and movements.

17. Different kinds of NOTES represent tones of different length.

Names: Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note.

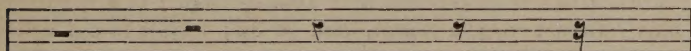


18. The stems may turn either upward or downward.

19. Notes depend upon one another for their length; hence, they are said to have only *relative* length; that is, a half note must be just half as long as a whole note in the same tune, a quarter note one-fourth as long as a whole note, or one-half as long as a half note, etc.

20. Characters used to represent *silence* are called RESTS. They are named from the notes, and correspond to them in length.

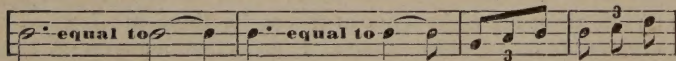
Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest.




21. A dot after a note or rest increases its length one-half. Two dots add three-fourths to its value.

22. When the figure 3 is placed over or under any three notes it reduces their value to two notes of the same kind. Notes thus marked are called TRIPLETS.

Dotted Half Note. Dotted Quarter. Triplet. Triplet.



23. The character thus  placed over or under a note is called a PROLONG, or Pause, and signifies that the tone must be prolonged beyond its usual length.

24. The Prolong interrupts the regular movement of the music; and while the tone is prolonged "beating time" is discontinued.

25. Tones are prolonged at the discretion of the singer or leader.

26. The peculiar flow of the tones of a song is attributable to its *kind of measure*.

27. The lines across the staff are called BARS, and the spaces between the bars represent the MEASURES.

Bar.	Bar.	Double Bar.	Close.	
Measure.	Measure.	Measure.		

28. A DOUBLE BAR indicates the end of a strain or line of poetry; but does not always complete a measure, sometimes occurring within the measure.

29. The CLOSE indicates the end of the song.

30. The measure takes its name from the number of parts into which it is divided; thus: two parts, Double measure; three parts, Triple measure, etc.

31. There are six kinds of measures in use:

Names of Measures:	Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.	Compound Triple Meas.	Compound Sextuple Meas.
Their Signatures.	$\frac{2}{4}$ or $\frac{2}{2}$	$\frac{3}{4}$ or $\frac{3}{2}$	$\frac{4}{4}$ or C	$\frac{6}{8}$ or $\frac{6}{4}$	$\frac{9}{8}$	$\frac{12}{8}$

32. The RHYTHMIC SIGNATURE, or *Fraction* (two large figures one above the other), is placed on the staff at the beginning of the tune, and indicates the kind of measure.

33. The upper figure specifies the number of parts in the measure; thus: 2, two parts; 3, three parts, etc.

34. The lower figure specifies the kind of note that represents the parts of the measure; thus: 2 specifies a half note; 4 a quarter note; 8 an eighth note.

35. To assist the mind in computing the lengths of measures certain movements of the hand are learned, called *beating time*.

36. "Beating time" consists in making a motion of the hand for each part of the measure. Sometimes three parts of a measure are sung to one motion, or beat.

"Keeping time," as it is called, requires a good deal of attention. The pupil

must patiently and perseveringly practice the movements for the hand till they become natural and easy; and, to be of any benefit, it must be practiced till it becomes *second nature*, so to speak, so that when the will commands the hand to go it will move along gracefully, and with the regularity of a pendulum, keeping the beats perfectly, while the mind may be given wholly to other things, and rely upon the hand for the correct measurement of time.

37. The note which represents the time of a beat is called the *beat-note*, and is the standard by which the lengths of all the others in the song are reckoned.

38. The form of motions for Double Measure is Down, Up.

39. The form for Triple Measure is Down, Left, Up.

40. The form for Quadruple Measure is Down, Left, Right, Up.

41. The form for Sextuple Measure, when the movement is slow, is Down, Left, Up, twice for each measure; when the movement is lively, Down, Up, for each measure, singing *three parts* to each motion or beat.

Some teachers use other forms for the six beats in Sextuple measure; but this is thought to be the most practicable, as there is no special advantage in another form; and to save the necessity of learning a new one is quite an item in practice.

42. The form for Compound Triple Measure is the same as for Triple, singing *three parts* to each beat.

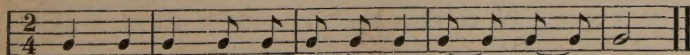
43. The form for Compound Quadruple Measure is the same as for Quadruple, singing *three parts* to each beat.

44. The hand should move about six inches for each beat, and go quickly from point to point, and not *drag* along.

CHAPTER III.

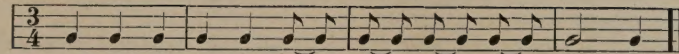
EXAMPLES OF MEASURES.

Double Measure. Observe that two quarter notes, or *their value*, fill a measure.



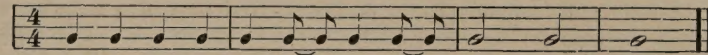
Down, Up, Down, Up, Down, Up, Down, Up, Down, Up.

Triple Measure.



Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up.

Quadruple Measure.



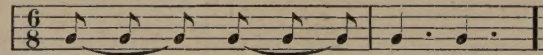
Down, Left, Right, Up, Down, Left, Right, Up, Down, Left, Right, Up, D., L., R., U.

Sextuple Measure (Slow).



Down, Left, Up, Down, Left, Up, D., L., U., D., L., U.

Sextuple Measure (Lively).



Down, Up, Down, Up.

The Compound Measures will be illustrated in the songs.

45. The difference between the kinds of measures is not in the time occupied by each, but in the *manner in which they are sung*.

46. Some parts of the measures are sung with ACCENT (stress of voice), while other parts are not.

47. In Double Measure the *first* part, or downward beat, is accented: the second is unaccented.

48. In Triple Measure the *first* part is accented; the other two parts are not. (Sometimes the second part is accented, which will be illustrated hereafter.)

49. In Quadruple Measure the *first* part receives the strongest accent, the *third* part a light accent. The accents in Quadruple Measure are called *primary* and *secondary* accents.

50. Sextuple Measure has two accented parts, primary and secondary, occurring in the *first* and *fourth* parts.

51. In Compound Triple Measure the *first*, *fourth*, and *seventh* parts are accented.

52. Compound Quadruple Measure has four accented parts, which are the *first, fourth, seventh, and tenth*.

53. In all measures the *first part* receives the strongest accent: the following accents are to be graded as light, lighter, etc.


54. A tone which continues over more than one accented part of the measure receives but one accent.

55. A tone that commences on an unaccented part of a measure and continues through an accented part should be accented. The regular accent is thus broken up, and is called *SYNCOPIATION*. The note is called a *Syncopated Note*.


56. Syncopation also occurs where a tone commences on the last part of a beat and continues through the following beat.

57. A TIE —, or SLUR —, indicates that the notes thus tied together are sung to one syllable of the words. Sometimes it indicates that the notes are to be sung in a smooth, gliding manner, called *LEGATO*.

58. When the hooks on the stems of notes connect them together, they are to be sung as if a slur was used.

59. Notes marked thus  are called *STACCATO* notes, and are to be sung in the most distinct, detached style. Dots over notes are called *MARCATO*, and are to be sung in a distinct style, but not so much detached as *Staccato*.

60. A row of dots across the staff indicates repeat. D. C. is an abbreviation of *Da Capo al Fine*, which means, repeat from the beginning to the word *Fine*.

61. D. S. is an abbreviation of the words *Dal Segno*, and means, repeat from the sign .

62. The word *Ritard*, or *Rit.*, signifies gradually slower; it is sometimes marked *Rallentando*, *Lentando*, or *Slentando*.

CHAPTER IV.

MELODY RESUMED.

63. The tones of the scale are considered with respect to each other; hence, they are said to have *relative pitch*. To illustrate: If 1 of the

scale is pitched high, 2, 3, 4, etc., will be correspondingly high; if 1 is pitched low, the other tones of the scale will be correspondingly low.

64. The science of music is based upon *ABSOLUTE PITCH*. Every musical sound has a fixed name.

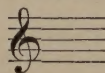
To illustrate the foregoing: Suppose the reader was asked, "How low can you sing?" To answer, Down to Do, or any other scale tone, would be indefinite. Musical tones may be considered *abstractly*, and as such have names.

65. The names of tones which represent *Absolute Pitch* are A, B, C, D, E, F, G.

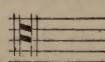
66. *CLEFS* are used to locate these absolute tones on the staff.

67. There are three clefs in use:

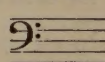
G Clef.



C Clef.



F Clef.



68. The G Clef is said to be on the second line, and locates G on that line. The other letters are in their alphabetical order.

69. The C Clef locates C on the third space.

70. The F Clef locates F on the fourth line.

71. Male and female voices differ in pitch an octave. Ladies' voices are an octave higher than gentlemen's.

72. The highest part sung by ladies is called *SOPRANO*, or *Treble*, and is written on the staff occupied by the G Clef. The G Clef is also called the *Soprano* or *Treble Clef*.

73. The lowest part sung by ladies is called *ALTO*, or *Contralto*, and is also written on the G Clef, sometimes below the Soprano, on the same staff.

74. The lowest part sung by gentlemen is called *BASE*, and is written on the F Clef. The F Clef is also called the *Base Clef*.

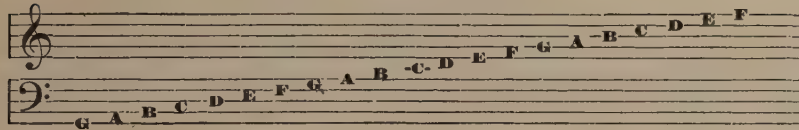
75. The highest part sung by gentlemen is called *TENOR*, and is written on the C Clef. Sometimes the Tenor is written on the F Clef, above the Base.

76. The proper *pitch* of each part is: lowest, Base; next lowest, Tenor; next lowest, Alto; highest, Soprano.

77. When each part is written on a separate staff, the lowest staff is

Base; next above, Soprano; next above, Alto, and the upper staff Tenor, unless otherwise specified.

Position of the Letters on the Staves.



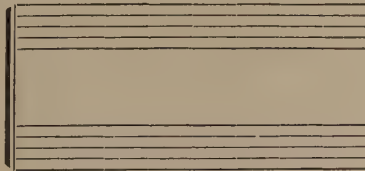
78. The C on the added line between these two staves is called *middle C*, because it is about the middle of the compass of the human voice.

79. The position of the letters fixed by the C or Tenor Clef is the same as those of the G Clef, but represent *tones an octave lower*.

It is necessary for the pupil to have the position of the letters well fixed in his mind, especially the letters of the G Clef. It must be remembered that the letters do not change, like the scale, and that the letters represent fixed tones.

80. The BRACE is used to connect two or more staves, and indicates how many parts are sung at the same time. The parts thus connected are called a SCORE.

The Brace.



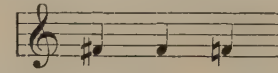
CHAPTER V.

SHARPS AND FLATS.

81. Sharps and Flats are used for the purpose of modifying the degrees of the staff.

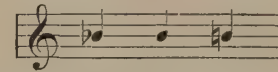
Names.	Sharp.	Flat.	Natural.	Double Sharp.	Double Flat.
Characters.	#	b	♮	×	bb

82. A sharp placed on the staff indicates that the notes following on that degree are to be sung a half step higher than otherwise.



The first two tones here represented are called F[#], and are sung a half step higher than F. The last one is restored to F by the natural.

83. A flat placed on the staff indicates that the notes following on that degree are to be sung a half step lower than otherwise.



The first two tones here represented are called B^b, and are sung a half step lower than B. The last one is B, having been restored by the natural.

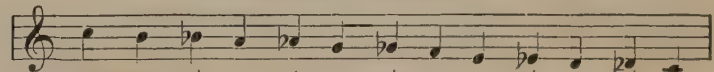
84. Between those tones of the Diatonic scale which are whole steps, an intermediate tone may be introduced, thus forming a scale entirely of half steps, which is called the CHROMATIC SCALE.

Chromatic Scale Ascending.



<i>Absolute Names.</i>	C,	C [#] ,	D,	D [#] ,	E,	F,	F [#] ,	G,	G [#] ,	A,	A [#] ,	B,	C.
<i>Numeral Names.</i>	1,	1 [#] ,	2,	2 [#] ,	3,	4,	4 [#] ,	5,	5 [#] ,	6,	6 [#] ,	7,	8.
<i>Syllable Names.</i>	Do,	De,	Ra,	Re,	Me,	Fa,	Fe,	Sol,	Se,	La,	Le,	Se,	Do.

Chromatic Scale Descending.



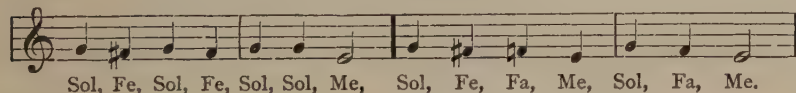
<i>Absolute Names.</i>	C,	B,	B ^b ,	A,	A ^b ,	G,	G ^b ,	F,	E,	E ^b ,	D,	D ^b ,	C.
<i>Numeral Names.</i>	8,	7,	b7,	6,	b6,	5,	b5,	4,	3,	b3,	2,	b2,	1.
<i>Syllable Names.</i>	Do,	Se,	Sa,	La,	La,	Sol,	Sa,	Fa,	Me,	Ma,	Ra,	Ra,	Do.

85. The sharps or flats at the beginning of a piece of music are called the **SIGNATURE** of the key, and continue their significance throughout the tune, (but do not affect the syllables of the scale, as will be explained hereafter.)

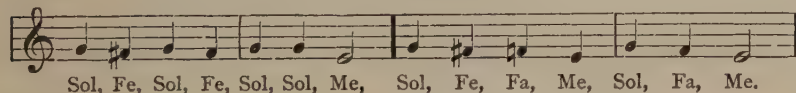
86. A sharp or flat occurring among the notes is called an **ACCIDENTAL**, and affects all the notes that follow on that degree of the staff in the same measure, unless canceled by a natural.

This principle does not obtain among all writers. In some books the significance of an accidental continues from measure to measure, if the first note in the following measure is on the degree that has been sharpened or flatted. In this book the accidental will be placed in every measure where it is needed.

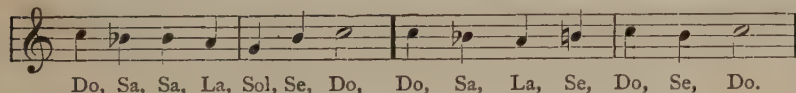
Example of Accidental Sharp.



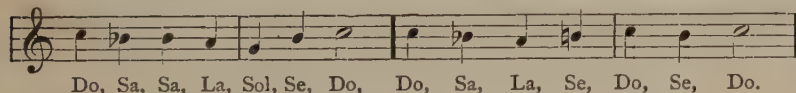
Example of Accidental Sharp Canceled.



Example of Accidental Flat.

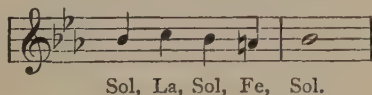


Example of Accidental Flat Canceled.



87. An accidental natural not preceded by an accidental sharp or flat refers to the signature; that is, it temporarily restores that degree which has been sharpened or flatted by the signature. The effect of the natural, *to the singer*, in this case, is the reverse of the signature; in other words, if the signature is sharps, an accidental natural will have the effect of a flat; if the signature is flats, the natural will have the effect of a sharp.

Example of Accidental Natural.



In the above example the natural has the effect of a sharp *to the singer*, canceling the effect of the last flat in the signature temporarily.

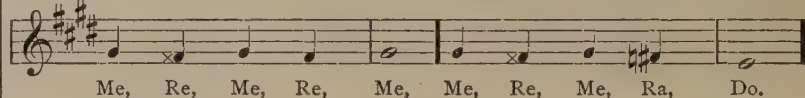
88. These new tones, for which the syllable names are changed, are called **CHROMATIC TONES**.

89. When the effect of an accidental is on the accented part of a measure, it temporarily changes the key, which is called **MODULATION**.

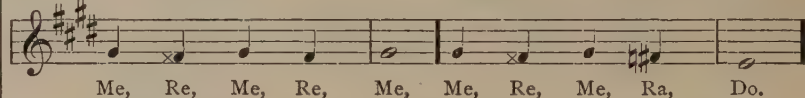
90. A Double Sharp or Double Flat is used when the degree of the staff to be modified is already sharpened or flatted by the signature.

91. The effect of a double sharp or double flat, *to the singer*, is the same as a simple sharp or flat.

Example of Double Sharp.

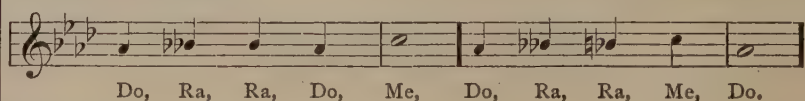


Example of Double Sharp Canceled.

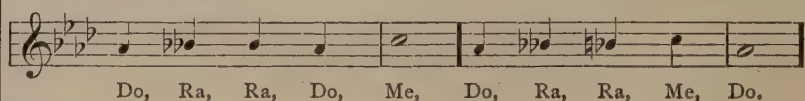


Observe, a sharp or flat, as a signature, not only affects the degree of the staff it is on, but its octaves also; hence the F of first space here is sharpened by the sharp on the fifth line, which is F. The first note in this example is Me; Do is on the first line.

Example of Double Flat.



Example of Double Flat Canceled.



These examples need not be sung.

CHAPTER VI.

ABOUT KEYS.

92. Do, or **1** of the scale, is the governing tone, and is called the **TONIC**, or **KEY NOTE**.

93. The Key takes its name from the letter on which Do is found. Thus: the Key of C means that Do is on C; the Key of D means that Do is on D.

94. As before stated, the letters represent tones of *absolute pitch*, and these tones are found by means of a tuning-fork or pitch-pipe.

95. By getting the pitch C with a tuning-fork, and ascending the scale tones, thus: C, D, E, F, G, A, B, C, the proper pitch of all the letters is obtained, and either pitch may be selected for Do.

96. When singing in the Key of C, Do must have the pitch of C; when singing in the Key of G, Do must have the pitch of G.

97. When singing in the Key of A \flat or E \flat , Do should be pitched a half step lower than A or E.

98. The *Minor Scale* is represented as a part of two Major Scales in numeral music, 6 being the *key note*.

Nothing will be said in this work about the philosophy of the transposition of the scale, because we think it unnecessary.

CHAPTER VII.

DYNAMICS.

99. DYNAMICS means power or force, and, as a *Department* in the scale of music, embraces every thing that relates to *expression*.

100. Tones may be uttered in *five* degrees of power; and the same principle may be applied to whole strains of music.

101. When a tone, or strain, is to be sung with an ordinary or medium force, it is marked *mezzo*, or *m*.

102. When a tone, or strain, is to be sung loud, or with exertion, it is marked *forte*, or *f*.

103. When a tone, or strain, is to be sung very loud, or with great exertion, it is marked *fortissimo*, or *ff*.

104. When a tone, or strain, is to be sung softly, or with some restraint, it is marked *piano*, or *p*.

105. When a tone, or strain, is to be sung very softly, or with a good deal of restraint, it is marked *pianissimo*, or *pp*.

106. Sometimes *mezzo forte*, or *mf*, is used, which means moderately loud; or *mezzo piano*, or *mp*, moderately soft.

107. Ordinarily these marks of expression are omitted, the expression being left to the taste of the leader or performer.

108. The Explosive, or *Forzando*, marked *sf*, or *sfz*, or $>$, indicates

that the tone over which it is written should be sung with strong emphasis.

109. A tone, or strain, that commences, continues, and ends with an equal degree of force is called an *organ tone*, and is marked — .

110. A tone, or strain, to be sung with increasing force is marked *Crescendo*, *Cres.*, or < ; when it is to be sung with decreasing force it is marked *Diminuendo*, *Dim.*, or > .

111. The union of Crescendo and Diminuendo is called a SWELL, and marked <—> .

CHAPTER VIII.

GENERAL DIRECTIONS.

112. Where commas and other marks for pauses occur, they should be observed by taking a small amount of time from the notes.

113. Accent and emphasis should be observed in singing, just as in reading or speaking.

114. The vowel sounds only are sung, and should be uttered in a full, open, and clear style, occupying all the time of the tone except what is necessary to speak the consonants distinctly.

115. Standing is the best position for the body and vocal organs while singing. Always stand or sit erect, and at ease; the shoulders should be thrown a little back and the chest forward.

116. Be prompt when the signal is given to sing, and *strike* each tone, not drawl them out.

117. Take full breath at the commencement of all passages. Never take breath between the syllables of a word, nor just before an important word.

118. When sustaining a long tone do not change the position of the mouth in the slightest degree.

119. Keep the mouth well open, so that the tones may have free emission.

120. Speak each word distinctly, so that they can be understood by the listeners.

121. A good voice consists in an easy management of the *breath*, correct *intonation*, and *purity* of tone. These points should be constantly borne in mind by the pupil.

IN A NUTSHELL.

The following lessons are designed for the pupils to study between times and recite in the class. If the class is large the pupils may be numbered, each having a numeral name, and answering to it when called. This method affords an excellent opportunity for the teacher to comment on the answers given, and illustrate the points as the circumstances demand. A great many other questions may be asked by the teacher which would follow as a matter of course, and are not given here.

LESSON I.

1. *What is a tone?*
A sound considered as to pitch.
2. *How many, and what are the properties of a tone?*
Three; length, pitch, and power.
3. *What is that department of music called that treats of the length of tones?*
Rhythm.
4. *What is the department called that treats of the pitch of tones?*
Melody.
5. *What is the department called that treats of the power of tones?*
Dynamics.
6. *How are the length of tones represented?*
By characters called notes.
7. *Name six kinds of notes.*
Whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note.
8. *Describe a whole note.*
A whole note is like an oblong letter O.
9. *Describe a half note.*
A half note is like a whole note, but has a stem.
10. *Describe a quarter note.*
A quarter note has a full head and a stem.
11. *Describe an eighth note.*
An eighth note has a full head, a stem, and a hook on the stem.
12. *Describe a sixteenth note.*
A sixteenth note has a full head and two hooks on the stem.
13. *What effect does a dot have placed after a note?*

- Adds to the note one half its length.
14. *Describe another way in which length is added to a note.*
By a prolong placed over or under it.
 15. *Describe a prolong.*
A prolong is a small curved line with a dot within it.
 16. *How may other tone-lengths be represented?*
By tying notes together.
 17. *When a figure three is placed over or under any three notes, what does it signify?*
It signifies that the three notes are to be sung in the time of two of the same kind.
 18. *What are groups of notes thus marked called?*
Triplets.
 19. *What is a slur?*
A curved line connecting two or more notes upon different degrees of the staff.
 20. *What is the difference between a tie and a slur?*
A tie connects notes on the same degree of the staff, while a slur connects notes on different degrees of the staff.
 21. *How do you apply words to notes?*
One syllable to each note, or one syllable to the notes tied or slurred.
 22. *What are the characters which represent silence called?*
Rests.
 23. *How many kinds of rests are there, and name them?*
Six. Whole rest, half rest, quarter rest, eighth rest, sixteenth rest, thirty-second rest.
 24. *Rests correspond in length to what?*

Notes of the same denomination.

25. *Describe a whole rest.*
A block below a line.
26. *Describe a half rest.*
A block above a line.
27. *Describe a quarter rest.*
Like a reversed figure 7.
28. *Describe an eighth rest.*
Like a figure 7.
29. *Describe a sixteenth rest.*
A stem with two heads.

LESSON II.

30. *What are bars?*
Small lines across the staff.
31. *What is a double bar?*
A heavy line across the staff.
32. *What does a double bar indicate?*
The end of a line of poetry or strain of the music.
33. *What is a close, and what does it indicate?*
Two double bars, and indicates the close of the composition.
34. *How are measures represented?*
By the spaces between the bars.
35. *Do double bars always complete the measures?*
No; they sometimes occur within the measures.
36. *What is a measure?*
A group of accented and unaccented tones.
37. *How is a part of a measure represented?*
By a specified note.
38. *A measure having two parts is called what?*
Double measure.

39. *A measure having three parts is called what?*
Triple measure.

40. *A measure having four parts is called what?*
Quadruple measure.

41. *A measure having six parts is called what?*
Sextuple measure.

42. *A measure having nine parts is called what?*
Compound triple measure.

43. *A measure having twelve parts is called what?*
Compound quadruple measure.

44. *What is beating time?*

Indicating the parts of measures by motions of the hand.

45. *How do you beat double measure?*
Down, up.

46. *How do you beat triple measure?*
Down, left, up.

47. *How do you beat quadruple measure?*
Down, left, right, up.

48. *How do you beat sextuple measure?*

Down, left, up, twice for each measure when the movement is slow; down, up, comprehending three parts of the measure to each beat, when the movement is lively.

49. *How do you beat compound triple measure?*

Down, left, up, same as triple measure, but comprehending three parts to each beat.

50. *How do you beat compound quadruple measure?*
Down, left, right, up, same as in quadruple measure, but comprehending three parts to each beat.

51. *What is the rhythmic signature of double measure?*
2-4 or 2-2.

52. *What is the rhythmic signature of triple measure?*
3-4 or 3-2.

53. *What is the rhythmic signature of quadruple measure?*
4-4 or C.

54. *What is the rhythmic signature of sextuple measure?*
6-8 or 6-4.

55. *What is the rhythmic signature of compound triple measure?*
9-8.

56. *What is the rhythmic signature of compound quadruple measure?*
12-8.

57. *What is accent?*

A slight stress of voice given to certain parts of measures.

58. *On what part of double measure is the accent?*
On the first part.

59. *How many accents in triple measure?*
Sometimes one and sometimes two.

60. *When is there but one accent in triple measure?*
When the first note has one beat or more.

61. *When are there two accents in a triple measure?*
When there are two notes to the downward beat.

62. *Which parts of quadruple measure are accented?*
The first and third parts.

63. *Which parts of sextuple measure are accented?*
The first and fourth parts.

64. *Which parts of compound triple measure are accented?*

The first, fourth, and seventh parts.

65. *Which parts of compound quadruple measure are accented?*

The first, fourth, seventh, and tenth parts.

66. *When there are a number of accents in a measure, how are they graded?*

As heavy, light, lighter, and so on.

67. *When a tone continues over two or more accented parts of the measure how is it sung?*

It is accented but once.

68. *How is the regular accenting of a measure broken up?*

By a tone commencing on an unaccented part of the measure and continuing through an accented part. (The unaccented part is then accented.)

69. *What is the note representing this kind of a tone called?*

A syncopated note.

LESSON III.

70. *What is a diatonic scale?*

A graded series of eight tones.

71. *What is the name of the most commonly used scale?*
The major scale.

72. *Give the names of the tones of the major scale, both numerals and syllables.*

1, 2, 3, 4, 5, 6, 7, 8, and Do, Ra, Me, Fa, Sol, La, Se, Do.

73. *What is an interval?*

The difference in pitch between any two tones.

74. *Are all the intervals of the scale the same?*
They are not.

75. *What are the larger and smaller intervals of the scale called?*

Steps, or whole steps, and half steps.

76. *How many half steps in the scale, and between what numerals do they occur?*

Two, and they occur between 3 and 4, and 7 and 8.

77. *How many steps in the scale, and between what numerals do they occur?*

Five, and they occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.

78. *What is the principal tone of the scale?*

Do or 1, which is also called the Tonic.

79. *How many different tones in the scale?*
Seven.

80. *What kind of pitch are the scale tones said to have?*
Relative pitch.

81. *What is meant by relative pitch?*

That the tones are necessarily connected with each other, and depend upon one another for their pitch.

82. *What are the names of tones of absolute pitch?*

A, B, C, D, E, F, G.

83. *What constitutes the staff?*

Five parallel lines and the spaces between.

84. *How are the lines of the staff named?*

From the lowest upward; first line, second line, third line, fourth line, and fifth line.

85. *How are the spaces named?*

From the lowest upward; first space, second space, third space, and fourth space.

86. *What are the short lines above or below the staff called?*

Added lines.

87. *How are the tones of absolute pitch located on the staff?*

By clefs.

88. *Name the clefs in general use.*

G clef, C clef, F clef.

89. *Give the names of the tones on the lines located by the G clef.*

E, G, B, D, F.

90. *Name the tones on the spaces located by the G clef.*
F, A, C, E.

91. *What is the difference between the C clef and the G clef?*

The C clef locates the tones an octave lower than the G clef.

92. Name the tones on the lines located by the *F* clef.
G, B, D, F, A.
93. Name the tones on the spaces of the *F* clef.
A, C, E, G.
94. What is the difference between gentlemen's and ladies' voices?
An octave in pitch.
95. Into how many parts are voices generally divided, and what are they called?
Four; base, tenor, alto, soprano.
96. Who sings base?
Gentlemen who can sing low.
97. Who sings tenor?
Gentlemen who can sing high.
98. Who sings alto?
Ladies who can sing low.
99. Who sings soprano?
Ladies who can sing high.
100. Name the parts in their proper pitch, beginning with the lowest.
Base, tenor, alto, soprano.
101. Where is the base written?
On the staff occupied by the *F* clef, which is also called the base clef.
102. Where is the tenor written?
On the uppermost staff, occupied by the *C* clef, which is also called the tenor clef.
103. Where is the alto written?
On the next to the upper staff, on the *G* clef.
104. Where is the soprano written?
On the staff above the base, occupied by the *G* clef, which is also called the soprano clef.
105. How are the parts written when two parts occupy one staff?
The tenor is written on the base staff, above the base, and the alto is written on the soprano staff, below the soprano.
106. What is a brace, and what does it indicate?
A character which connects the staves, and indicates the number of parts that are sung at the same time.
107. What are the parts united by the brace called?
The score.

LESSON IV.

108. What are intermediate tones?
Those introduced between the whole steps of the scale.

109. How are intermediate tones represented?
By means of characters called sharps and flats.
110. When a sharp is placed before a note what does it mean?
Sing a half step higher than otherwise.
111. When a flat is placed before a note what does it mean?
Sing a half step lower than otherwise.
112. For what is the natural used?
To cancel the effect of a previous sharp or flat.
113. What scale is formed by adding to the diatonic scale all the intermediate tones?
The chromatic scale.
114. How many tones in the chromatic scale?
Thirteen.
115. How are the intermediate tones represented ascending?
By sharps.
116. How are the intermediate tones represented descending?
By flats.
117. Name the syllables of the chromatic scale ascending.
Do, de, ra, re, me, fa, fe, sol, se, la, le, se, do.
118. Name the syllables descending.
Do, se, sa, la, la, sol, sa, fa, me, ma, ra, ra, do.
119. What is a sharp or flat called which occurs among the notes of a tune?
An accidental.
120. How many notes does an accidental affect?
All that follow it on the same degree of the staff in the measure. (In some books its effect goes on from measure to measure, as long as the first note in the succeeding measures is the same as has been sharpened or flattened.)
121. What are the sharps or flats which are placed immediately after the clefs called?
The signature of the key.
122. What is meant by the key?
The pitch that is taken for the fundamental tone of a scale or tune.
123. What is the fundamental tone of the scale?
Do, or *C*, and it is called the key-note.
(It may be said the clefs locate the letters on the staff, and the sharps or flats, as signatures, locate the scale.)
124. What is meant by the phrase "Key of *A*."

That the key-note (*do*) is written on *A* and has that pitch.

125. What is meant by the phrase "Key of *A*?"
That the key-note (*do*) is written on *A* flattened, and has the pitch of *A*♭.
126. What is the signature of the key of *C*?
It has no signature.
127. What is the signature of the key of *D*?
Two sharps.
128. What is the signature of the key of *E*?
Four sharps.
129. What is the signature of the key of *F*?
One flat.
130. What is the signature of the key of *G*?
One sharp.
131. What is the signature of the key of *A*?
Three sharps.
132. What is the signature of the key of *B*?
Two flats.
133. What is the signature of the key of *E*?
Three flats.
134. What is the signature of the key of *A*?
Four flats.
135. Why is an accidental natural sometimes used instead of a sharp or flat?
Because the degree of the staff on which the natural occurs has been affected by a sharp or flat in the signature.
136. What is the effect of an accidental natural to the singer?
It has the effect of an accidental sharp if the signature is flats, or the effect of a flat if the signature is sharps.
137. Are double sharps and double flats ever used as signatures?
No; they are only used as accidentals.
138. Why is a double sharp sometimes used?
Because the degree of the staff on which the double sharp occurs is also influenced by a sharp in the signature.
139. What does a double sharp indicate to the singer?
The same as a sharp—sing a half step higher.
140. Why is a double flat sometimes used?
Because the degree of the staff on which it occurs is also influenced by a flat in the signature.
141. What does a double flat indicate to the singer?
The same as a flat—sing a half step lower.

LESSON V.

142. *What is the interval between 1 and 2?*
A second.
143. *What is the interval between 1 and 3?*
A third.
144. *What is the interval between 1 and 4?*
A fourth.
145. *What is the interval between 1 and 5?*
A fifth.
146. *What is the interval between 1 and 6?*
A sixth.
147. *What is the interval between 1 and 7?*
A seventh.
148. *What is the interval between 1 and 8?*
An octave.
149. *How are intervals measured?*
By steps and half steps.
150. *What is a half step?*
The smallest interval in use.
151. *What is a step?*
An interval as large as two half steps.
152. *When intervals are spoken of as to their musical effects what terms are used?*
Major, minor, perfect, augmented, and diminished.
153. *What is a minor second?*
A second as small as a half step.
154. *What is a major second?*
A second as great as a step.
155. *What is an augmented second?*
A second as great as a step and a half.
156. *What is a minor third?*
A third as great as a step and a half.
157. *What is a major third?*
A third as great as two steps.
(And thus all the intervals that can be formed in the octave are named.)
158. *From what does the major scale take its name?*
Its major third.
159. *What other scales are there besides the major diatonic scale and the chromatic scale?*
The minor scales.

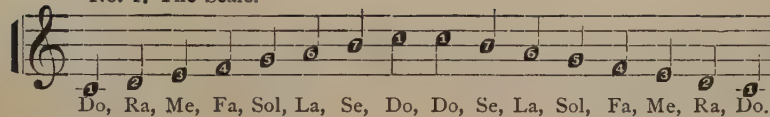
160. *Why are they called minor scales?*
Because of their minor thirds.
161. *How many minor scales in use, and name them?*
Two; melodic minor scale and harmonic minor scale. (The following questions may be omitted.)
162. *What is the peculiarity of the melodic minor scale?*
Its half steps are between 2 and 3 and 7 and 8 ascending, and between 2 and 3 and 5 and 6 descending.
163. *Name the syllables of the minor scale ascending and descending.*
La, se, do, ra, me, fe, se, la; la, sol, fa, me, ra, do, se la.
164. *What is the peculiarity of the harmonic minor scale?*
Its half steps are between 2 and 3 and 7 and 8, and between 6 and 7 is a step-and-a-half.
165. *Name the syllables of the harmonic minor scale.*
La, se, do, ra, me, fa, se, la.
166. *What connection is there between the major scales and the minor scales?*
They are said to be relative.
167. *How do you find the relative minor of a major scale or key?*
The relative minor is based on the sixth of its relative major scale or key.
168. *How do you find the relative major of a minor scale or key?*
The relative major is based on the third of its relative minor scale or key.
169. *What are the effects of major and minor music?*
The major sounds cheerful and grand, while the minor sounds mournful, plaintive.

LESSON VI.

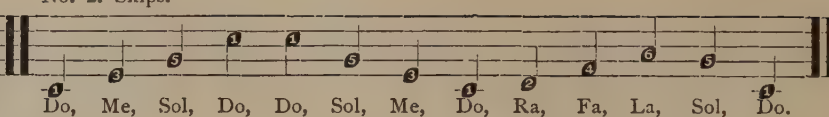
170. *How is a repeat indicated?*
By a row of dots across the staff.
171. *What do the letters D. C. mean?*
Repeat from the beginning.
172. *What does Fine mean?*
The end.

173. *What does D. S. mean?*
Repeat from the sign.
174. *In how many degrees of power may tones or strains be uttered, and what are they called?*
Five; mezzo, piano, pianissimo, forte, and fortissimo.
175. *What does mezzo mean?*
That the tone or strain should be sung with ordinary force.
176. *What does piano mean?*
That the tone or strain should be sung softly, with restraint.
177. *What does pianissimo mean?*
That the tone or strain should be sung very softly, with great restraint.
178. *What does forte mean?*
That the tone or strain should be sung loud.
179. *What does fortissimo mean?*
That the tone or strain should be sung very loud.
180. *What does crescendo mean?*
A gradual increase of power.
181. *What does diminuendo mean?*
A gradual decrease of power.
182. *What does a swell mean?*
A union of crescendo and diminuendo.
183. *What does sforzando mean?*
That the tone must be sung with emphasis.
184. *What does legato mean?*
That the passage should be sung in a smooth and connected manner.
185. *What does staccato mean?*
That the tones must be sung in as distinct and detached manner as possible.
186. *What does marcato mean?*
Sing in distinct, detached style.
187. *What is modulation?*
Passing from one key into another without changing the signature.
188. *What is an enharmonic change?*
A change of representation, which changes the name without changing the tone, as the substitution of \sharp for \natural .

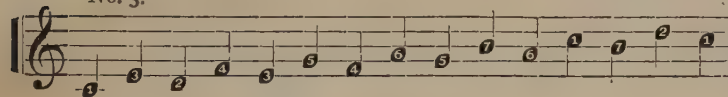
No. 1. The Scale.



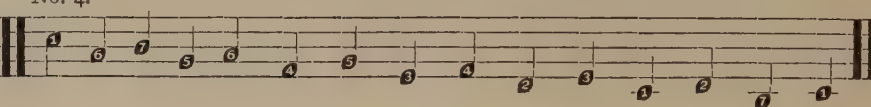
No. 2. Skips.



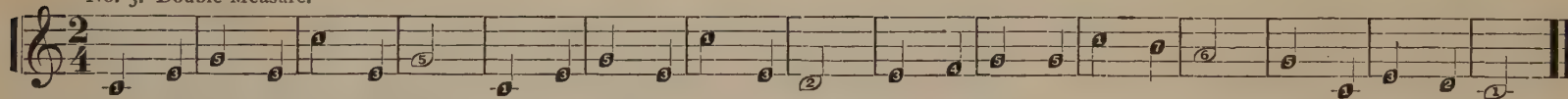
No. 3.



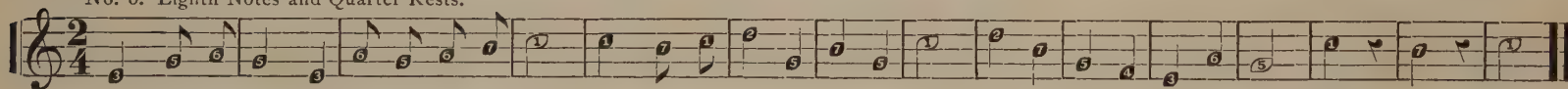
No. 4.



No. 5. Double Measure.



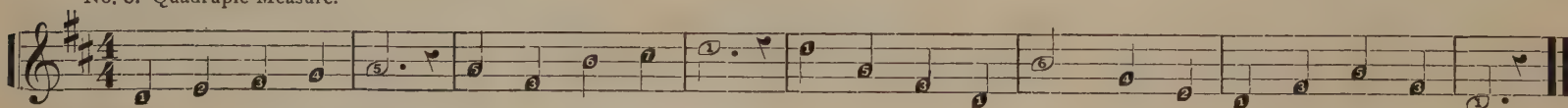
No. 6. Eighth Notes and Quarter Rests.



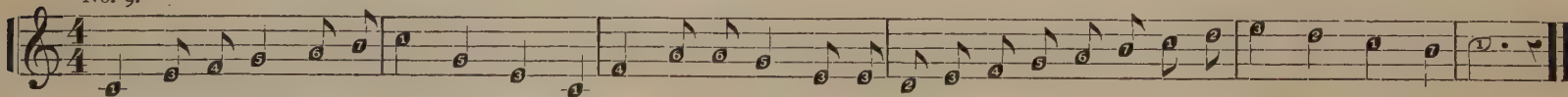
No. 7. Triple Measure; Dotted Half Notes.



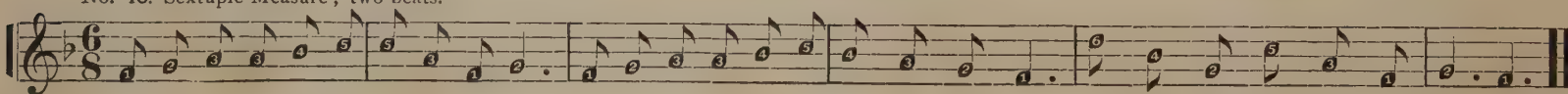
No. 8. Quadruple Measure.

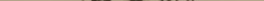


No. 9.



No. 10. Sextuple Measure; two beats.





J. H. F.

The first staff of music is in 2/4 time, marked with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The notes are numbered 1 through 10, corresponding to the lyrics 'The Rose Tree'.

First staff of music, treble clef, 2/4 time signature. The melody consists of the following notes and fingerings: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5), E5 (5), F5 (5), G5 (5), F5 (4), E5 (4), D5 (3), C5 (1), B4 (7), A4 (6), G4 (5), F4 (7), E4 (6), D4 (5), C4 (4), B3 (3), A3 (5), G3 (4), F3 (4), E3 (3).

THE BOAT RIDE.

Observe Tied Notes and Whole Measure Rests.

1. By the moonlight, pale and tender, O'er the sleeping lake we float ; Every breath of whisp'ring zephyrs Lightly rocks our lit-tle boat.

2. Here we float, with home around us, Close along the moonlit shore, While the water's pla-cid bosom Dimples to the dipping oar.

3. Every troubled tho't is banished, Every grudge is laid at rest. Who can taste the bliss of nature Harb'ring malice in his breast?

LEARN TO WAIT.

JAMES HENRY.

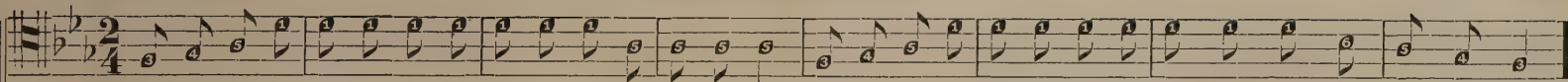
1. Learn to wait—life's hardest lesson, Conned, perchance, thro' blinding tears, While the heart-throbs sad-ly egh - o To the tread of pass - ing years.

2. Learn to wait hope's slow fru - i - tion ; Faint not, tho' the way seem long ; There is joy in each con - di-tion—Hearts thro' suff'ring may grow strong.

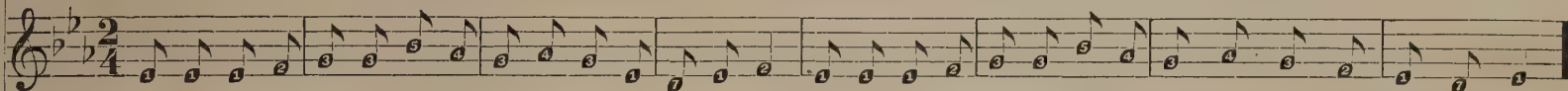
3. Con-stant sun-shine, howe'er welcome, Ne'er would ripen fruit or flower ; Gi - ant oaks owe half their greatness To the scath - ing tem - pest's power.

4. Human strength and human greatness Spring not from life's sunny side ; He-ros must be more than driftwood Floating on a wave - less tide.

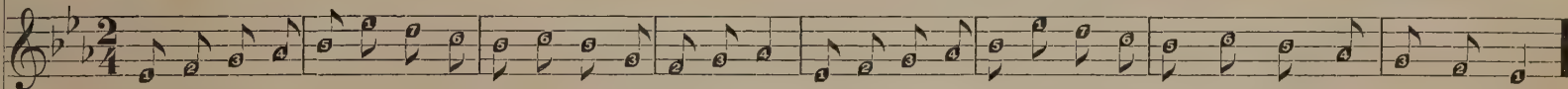
CHIMING BELLS.



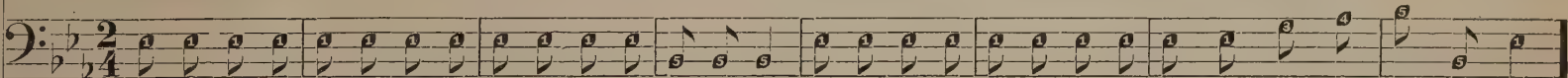
1. Hark ! across the hush of evening Sweeps the chiming of the bells ; Si-lent-ly we wait and listen As the wave of mu - sic swells.



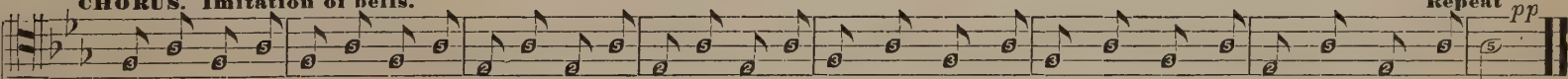
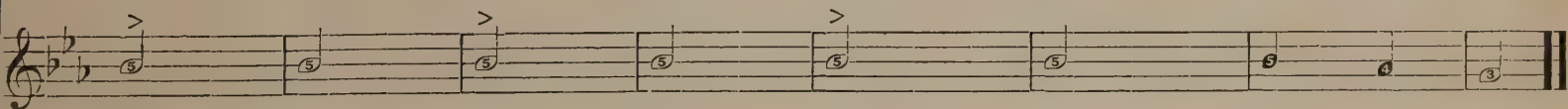
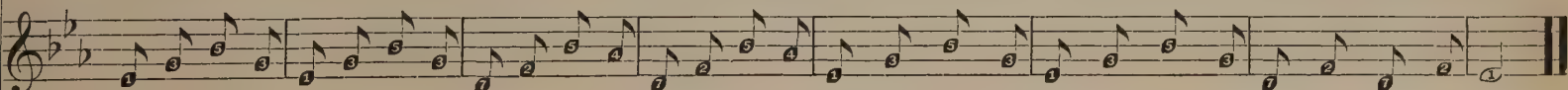
2. Wait a lit - tle, weary pil-grim, Rest awhile thy toil-worn feet ; Let the passing soul of mu-sic Hush thee in - to dream-ing sweet.



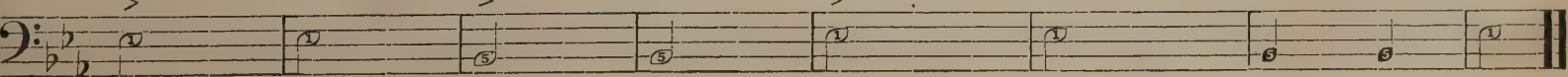
3. Something of the heaven above us Seems to touch us as they toll ; Something of the world that waits us Lays its bless-ing on the soul.



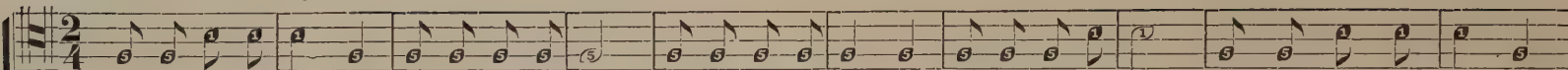
CHORUS. Imitation of bells.

[illegible]

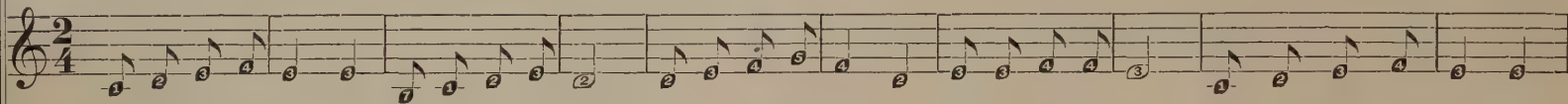
Chim - ing, chim - ing, chim - ing, chim - ing bells.



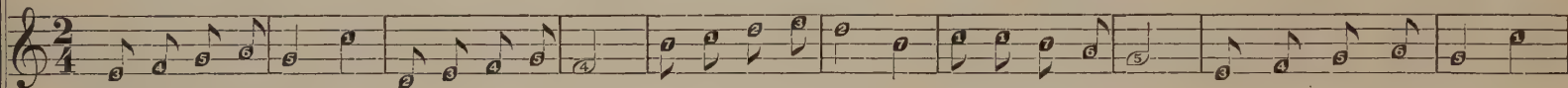
SONG OF THE OLD CLOCK.



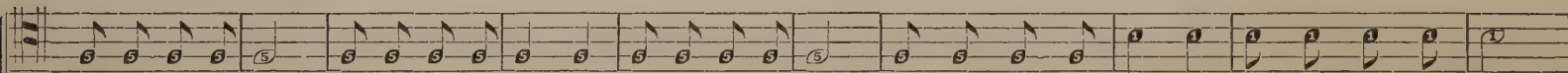
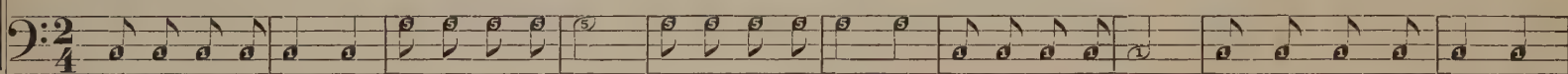
1. Thro' the sun-ny chamber, With a pleas-ant sound, Ticks the old clock ev-er As the hours roll round ; Ah ! he brings my dar - ling



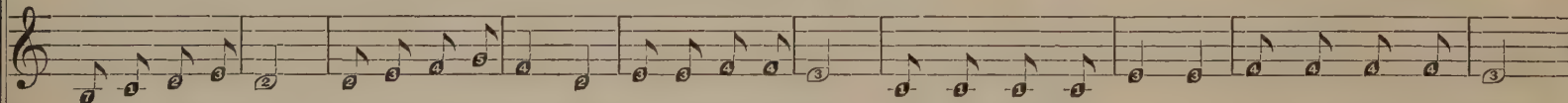
2. In the dusk-y twi - light, When the shadows fall, And the mournful voic-es Of the crick-ets call, Comes the stead - y tick - ing



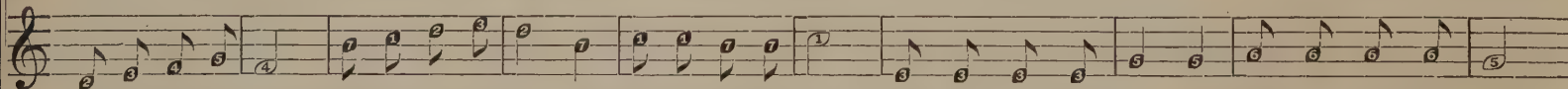
3. Thro' the si-lent chamber, With a sol-emn sound, Ticks the old clock slowly As the hours roll round. Joy and I have part - ed,



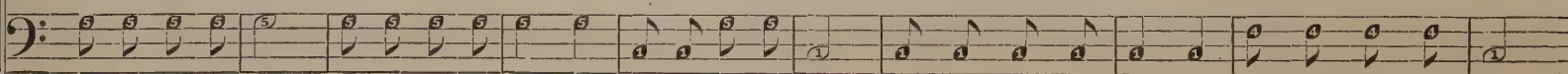
Near and yet more near ; For he's surely com - ing When the stars ap-pear. Tick a - way still fast - er, Make the mo-ments fly,



Of the ancient clock ; And I start and trem-ble, For I hear a knock. Old clock, pause a mo - ment, Let me draw one breath,



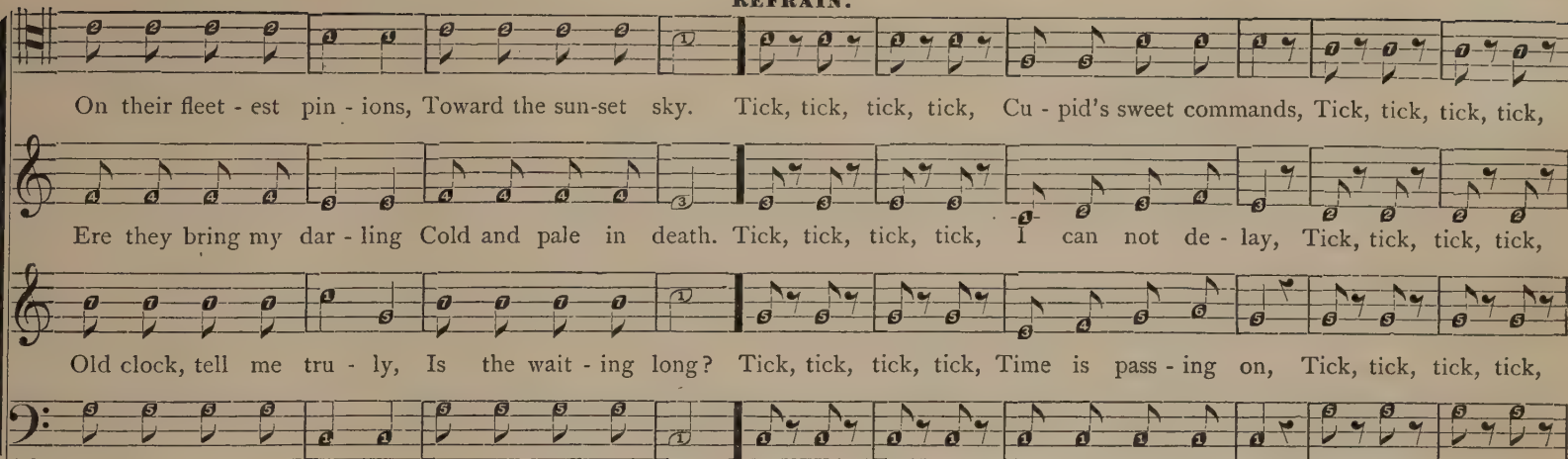
In the years a - gone, And I'm meekly wait - ing For the coming dawn, When my voice shall min - gle With the ser - aphs' song.



SONG OF THE OLD CLOCK. Concluded.

19

REFRAIN.

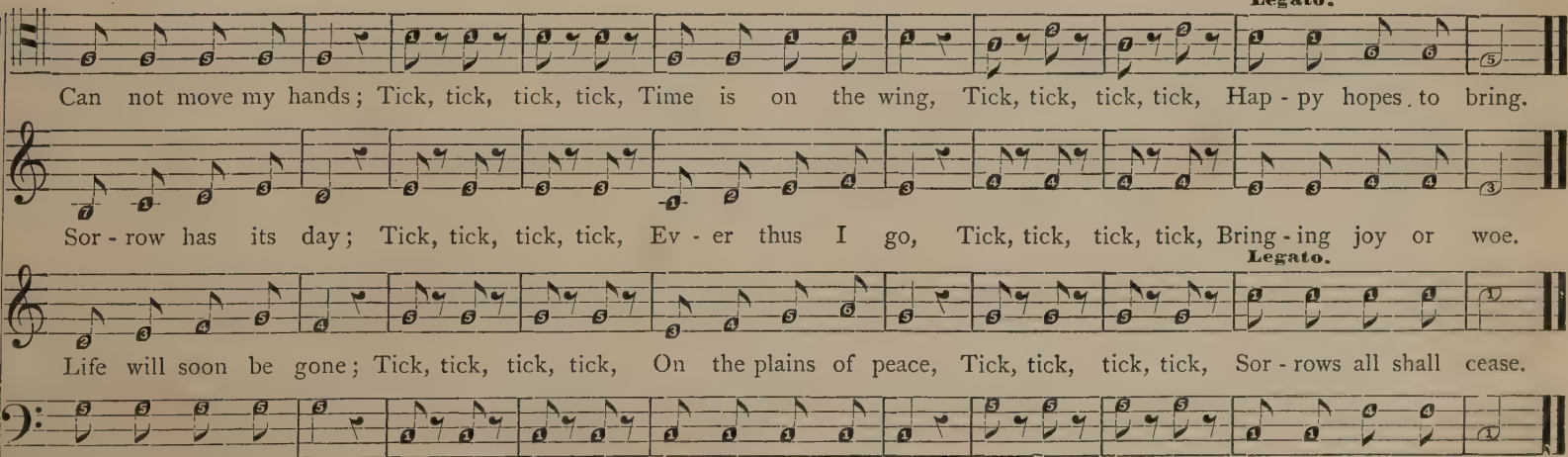


On their fleet - est pin - ions, Toward the sun-set sky. Tick, tick, tick, tick, Cu - pid's sweet commands, Tick, tick, tick, tick,

Ere they bring my dar - ling Cold and pale in death. Tick, tick, tick, tick, I can not de - lay, Tick, tick, tick, tick,

Old clock, tell me tru - ly, Is the wait - ing long? Tick, tick, tick, tick, Time is pass - ing on, Tick, tick, tick, tick,

Legato.



Can not move my hands; Tick, tick, tick, tick, Time is on the wing, Tick, tick, tick, tick, Hap - py hopes to bring.

Sor - row has its day; Tick, tick, tick, tick, Ev - er thus I go, Tick, tick, tick, tick, Bring - ing joy or woe.

Life will soon be gone; Tick, tick, tick, tick, On the plains of peace, Tick, tick, tick, tick, Sor - rows all shall cease.

Quadruple Measure.

1. I am hap-py ev-ery day, Matters not what folks may say ; I will al-ways hap - py be, Hap - py, hap - py, light and free.

2. And the se-cret you may know, How I man-age to be so— Why I'll al-ways hap - py be, Hap - py, hap - py, light and free.

3. Hap-py was my parents' name, And, of course, mine is the same ; That is why I'll al-ways be Hap - py, hap - py, light and free.

4. Some day I ex-pect to get Some one to be happier yet, If she'll but consent to be With me hap - py, light, and free.

MAKE CHANNELS FOR LOVE.

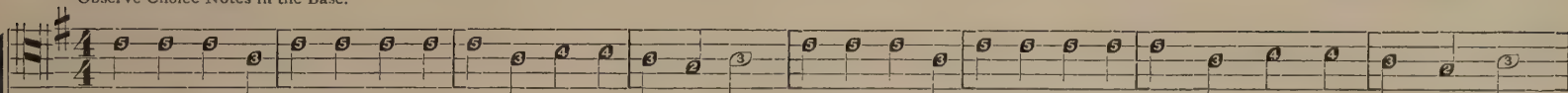
Explain beginning with a fractional part of a measure.

1. Make channels for the streams of love, Where they may broadly run ; And love has o-ver-flow - ing streams To fill them ev - ery one.

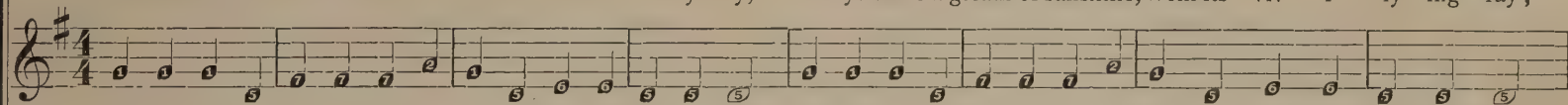
2. But if at an - y time we cease Such channels to provide, The ver - y founts of love for us Will soon be parched and dried.

3. For we must share if we would keep That blessing from above ; Ceasing to give we cease to have—Such is the law of love.

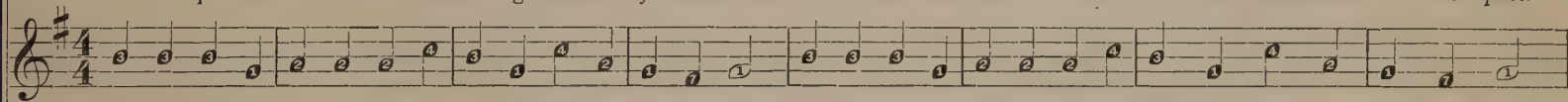
WHEN THE CLOUD HAS PASSED AWAY.



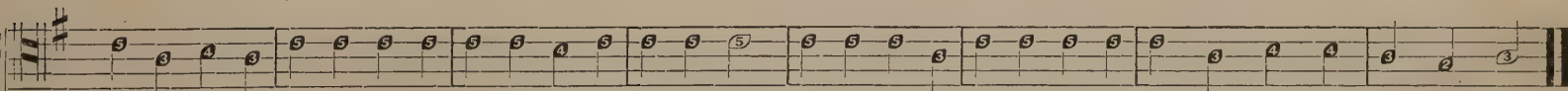
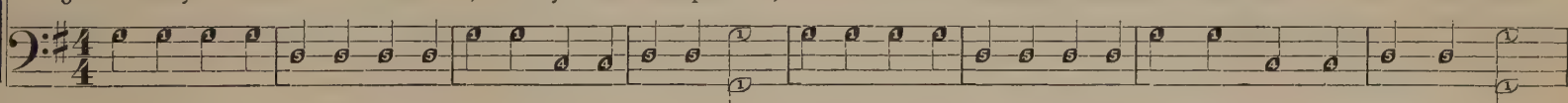
1. With the darkest cloud that ever Cast its shadow on my way, Always came a gleam of sunshine, With its viv - i - fy - ing ray;



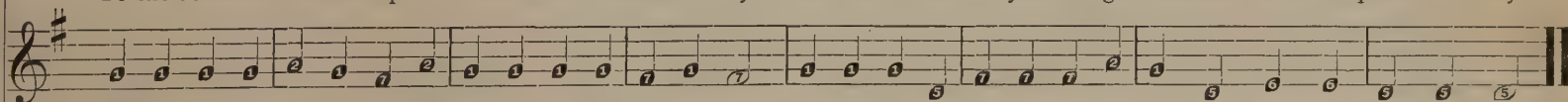
2. And that promise ne'er was broken—Light has always come at last! And it ev-er shone the clearer For the dark-ness that was past.



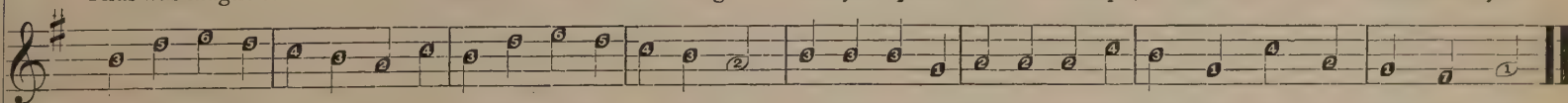
3. Men may hate me and condemn me, And my deeds misrepresent; To endure their shameless falsehood For a time I am con - tent.



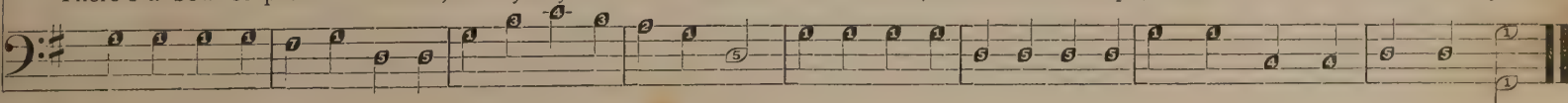
To the bowed and broken spirit Ev-er thus it seemed to say: "There will come a day of sunlight When the cloud has passed a - way."



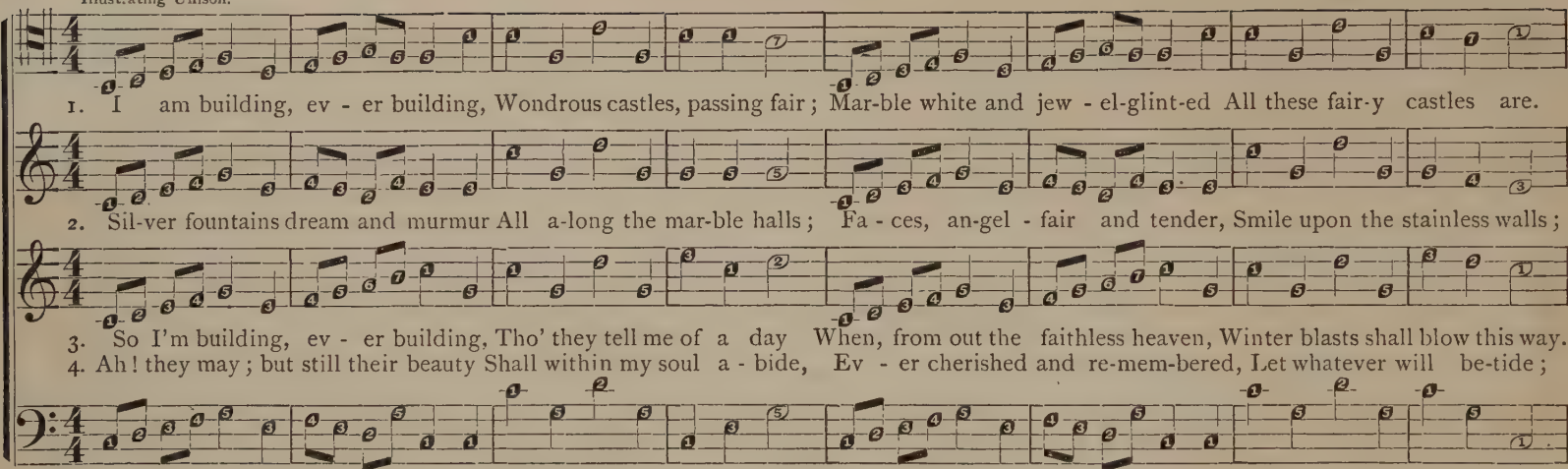
This was taught to me a les-son Which I nev-er will for-get—"Always hope the hour of triumph, It has nev - er failed thee yet."



There's a bow of promise o'er me, In my sky for - ev - er set— It will come, the hour of triumph, It has nev - er failed me yet.



AIR CASTLES.

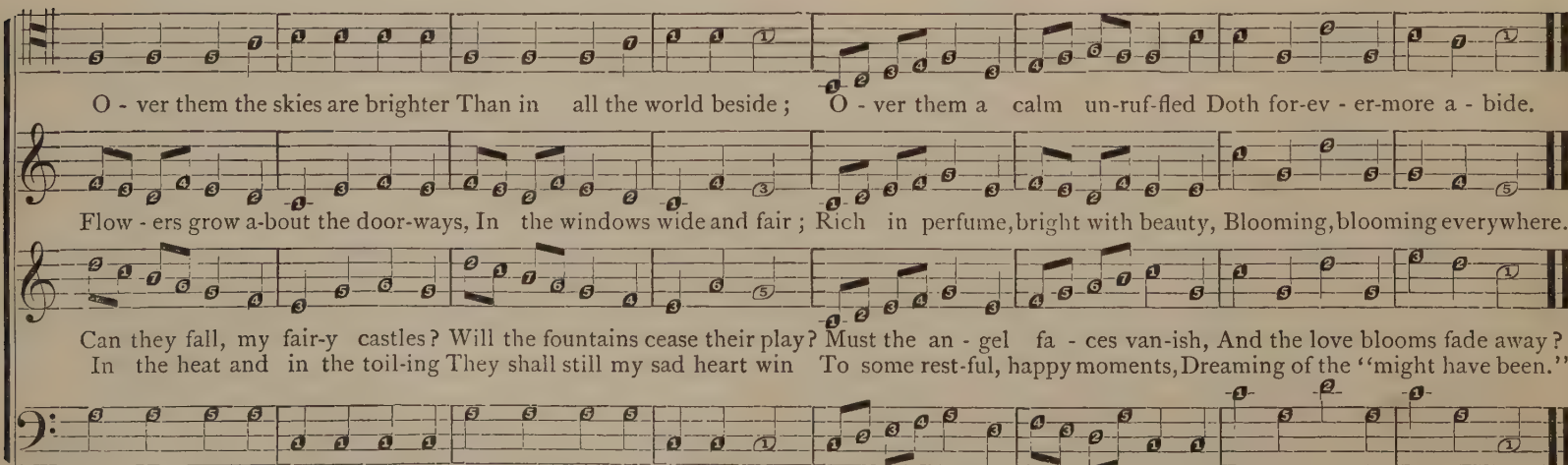


1. I am building, ev - er building, Wondrous castles, passing fair; Mar-ble white and jew - el-glint-ed All these fair-y castles are.

2. Sil-ver fountains dream and murmur All a-long the mar-ble halls; Fa - ces, an-gel - fair and tender, Smile upon the stainless walls;

3. So I'm building, ev - er building, Tho' they tell me of a day When, from out the faithless heaven, Winter blasts shall blow this way.

4. Ah! they may; but still their beauty Shall within my soul a - bide, Ev - er cherished and re-mem-bered, Let whatever will be-tide;



O - ver them the skies are brighter Than in all the world beside; O - ver them a calm un-ruf-fled Doth for-ev - er-more a - bide.

Flow - ers grow a-bout the door-ways, In the windows wide and fair; Rich in perfume, bright with beauty, Blooming, blooming everywhere.

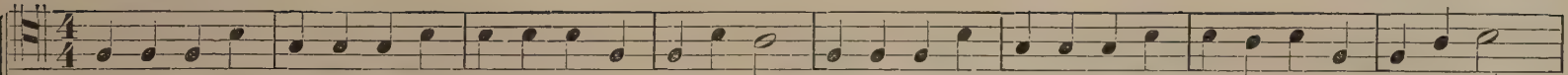
Can they fall, my fair-y castles? Will the fountains cease their play? Must the an - gel fa - ces van-ish, And the love blooms fade away?
In the heat and in the toil-ing They shall still my sad heart win To some rest-ful, happy moments, Dreaming of the "might have been."

WIN AND WEAR.

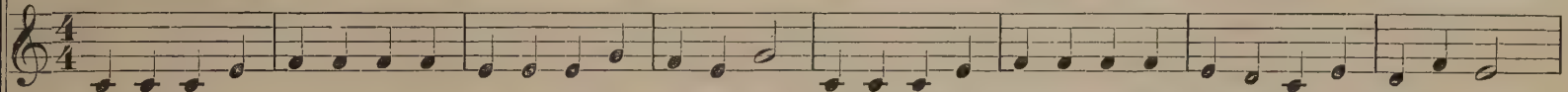
JAMES HENRY.

23

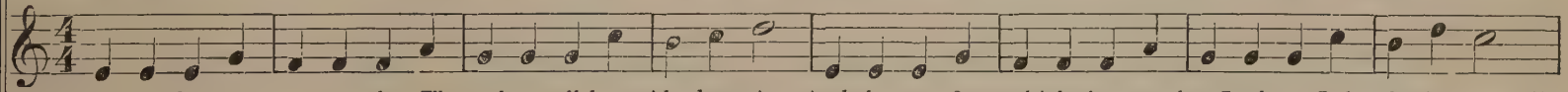
Quadruple Measure.



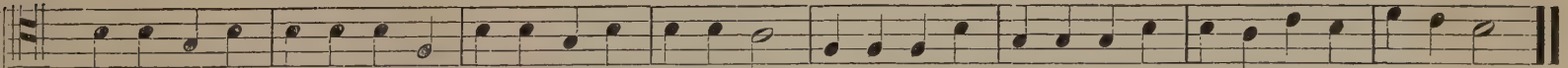
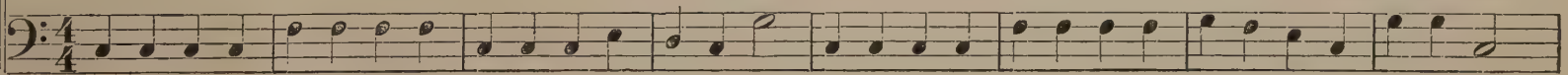
1. There's no royal road to learning, Men must ev-er climb to fame ; All the wealth in miser's coffers Would not buy a deathless name.



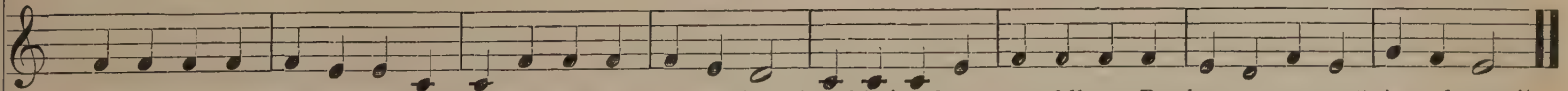
2. Toil and labor, never stopping, Till you make the prize your own ; For you know 'tis constant dropping Wears away the hardest stone.



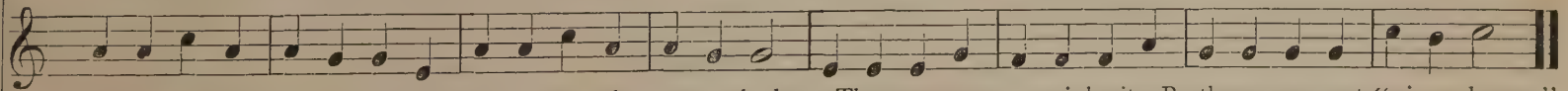
3. 'Tis the les-son nature teaches Throughout all her wide do-main ; And the text from which she preaches Is that "Labor leads to gain."



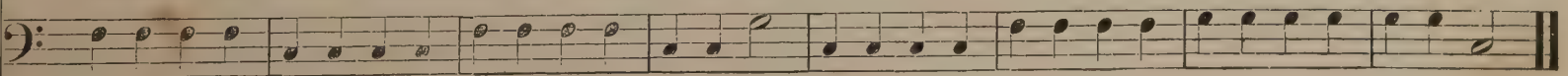
Is a noble goal before you ? Would you great achievements bear ? Labor on with honest purpose ; Brothers, you must "win and wear."



Never slack sublime endeavor, Nor 'mid cheerless toil despair ; If you'd rise above your fellows, Brothers, you must "win and wear."



Moral worth and hon-est mer-it, Better crowns than monarchs bear, These you never can inherit—Brothers, you must "win and wear."



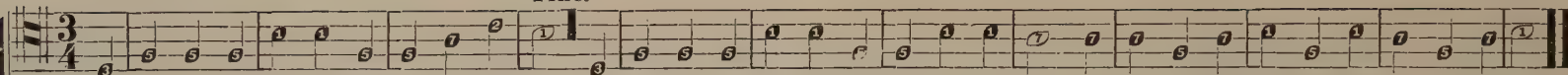
CHIDE MILDLY THE ERRING.

J. H. F.

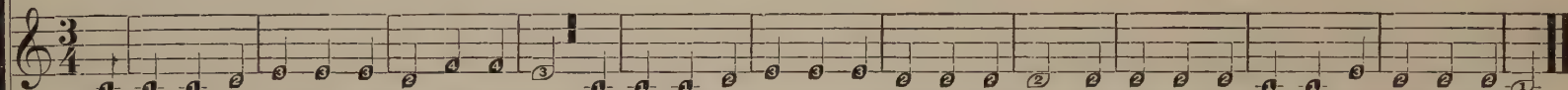
Triple Measure.

Fine.

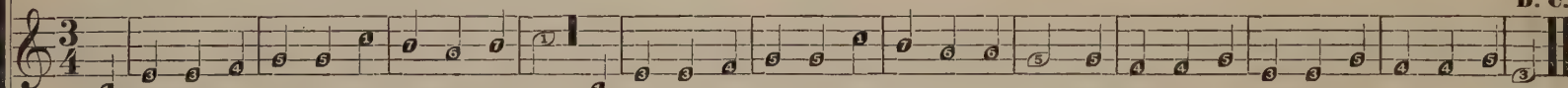
D. C.



1. Chide mild-ly the er-ring, Kind language endears; Grief fol-lows the sin - ful, Add not to their tears; A-void with re-proaches fresh pain to bestow;
The heart that is strick-en Needs nev-er a blow.



2. Chide mild-ly the er-ring; Jeer not at their fall; If strength were but human, How weakly we're all: What mar-vel that foot-steps should wander astray,
When tem-pests so shad-ow Life's weary - some way.



3. Chide mild-ly the er-ring; Entreat them with care; Their na-tures are mor-tal, They need not de - spair. We all have some frail-ty, We all are un-wise;
And grace which redeems us Must shine from the skies.

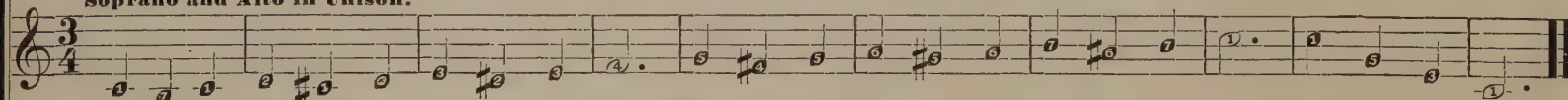


CHROMO.

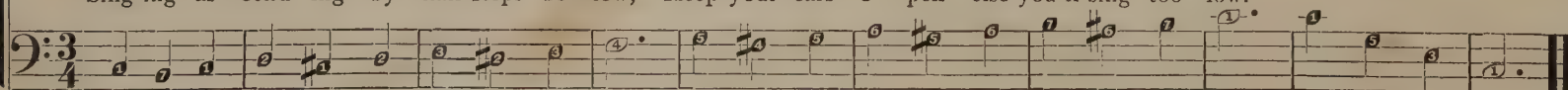
Chromatic Scale, ascending.



- Do, se, do, ra, de, ra, me, re, me, la, Sol, fe, sol, la, se, la, se, le, se, do. Do, sol, me, do.
Sing-ing as - cend - ing by half steps be - low, Keep your ears o - pen else you'll sing too low.
Soprano and Alto in Unison.



- Do, se, do, ra, de, ra, me, re, me, fa, Sol, fe, sol, la, se, la, se, le, se, do. Do, sol, me, do.
Sing-ing as - cend - ing by half steps be - low, Keep your ears o - pen else you'll sing too low.



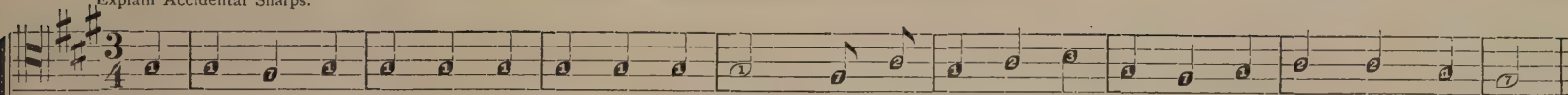
NOTE.—The above exercise should be practiced repeatedly; it will be of great benefit in after studies.

ALL MIGHT DO GOOD.

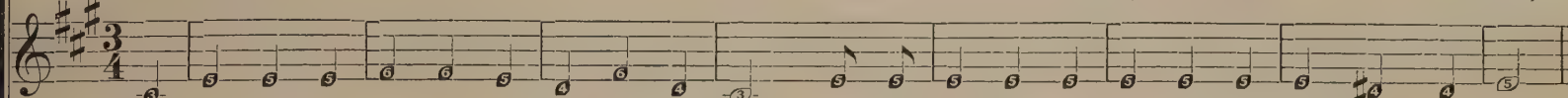
From "Songs of Glory."

25

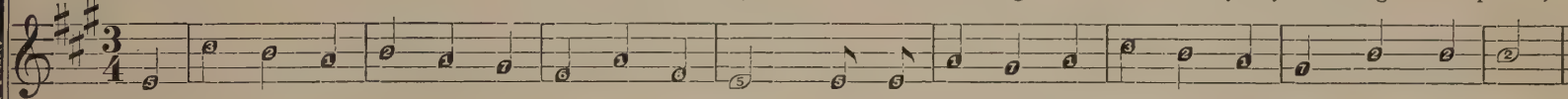
Explain Accidental Sharps.



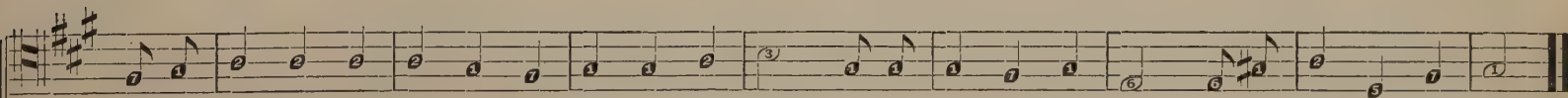
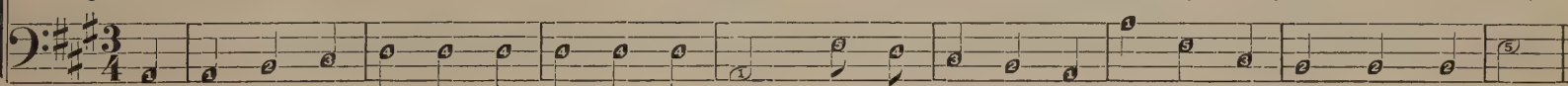
1. We all might do good where we oft - en do ill; There is al - ways the way if there be but the will;



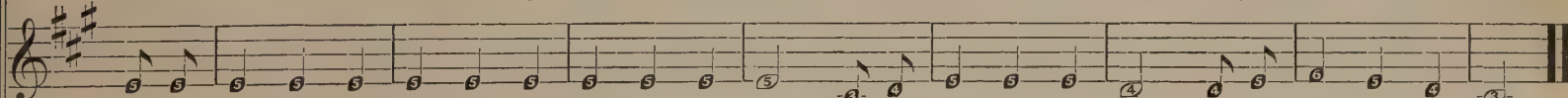
2. We all might do good in a thou-sand small ways: In for - bear - ing to flat - ter, yet yield - ing due praise;



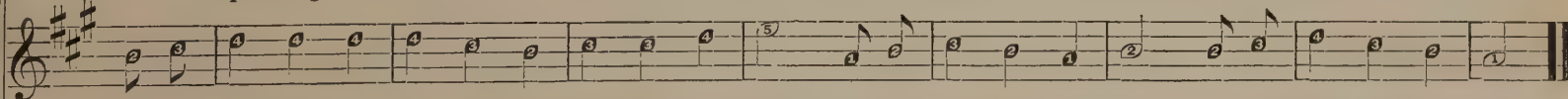
3. We all might do good, wheth - er low - ly or great, For the deed is not guaged by the purse or es - tate;



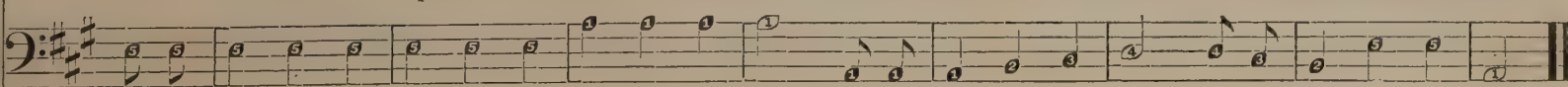
Tho' it be but a word kind - ly breathed or sup-pressed, It may guard off some pain, or give peace to some breast.



In spurn-ing ill hu - mor, re - prov - ing wrong done, And in treat - ing but kind - ly the heart we have won.



If it be but a cup of cold wa - ter that's given, Like the wid - ow's two mites, it is some-thing for heaven.



GET UP BEFORE THE SUN.

EDWARD A. PERKINS.

Exercise in the Staccato style. Be careful not taking the notes—sing as rapidly as the words can be distinctly uttered.

1. Get up be - fore the sun, my lads, Get up be - fore the sun! This snooz - ing in a feath - er - bed

2. Get up be - fore the sun, my lads, Shake off your sloth— a - rouse! You lose the great - est lux - u - ry

3. Get up be - fore the sun, my lads, And in the gar - den hoe, Or feed the pigs, or milk the cow,

Is what should not be done. Be - tween sun - rise and break - fast, lads, Rise, breathe the morn - ing air,

That life has if you drowse Be - tween sun - rise and break - fast, lads; A - rise, then, do not lose

Or take the scythe and mow, 'Twill give you buoy - ant spir - its, lads, Give vig - or to your frame;

GET UP BEFORE THE SUN. Concluded.

27

CHORUS.

'Twill make you look so bright, my lads, 'Twill make you look so fair. Then get up be-fore the sun, my lads,

The key to health and hap - pi - ness By ly - ing in a snooze.

Then rise be - fore the sun, my lads, And these rich bless - ings claim. Then get up be-fore the sun, my lads,

Get up be - fore the sun; This snooz - ing in a feath - er - bed Is what should not be done.

Get up be - fore the sun; This snooz - ing in a feath - er - bed Is what should not be done.

1. Nev - er fear what-e'er may come, Life is oft - en shad - ed; Oth - er flow'rs will bud and bloom Tho' the rose has fad - ed.

2. Do not yield your-self to grief, Bowed by heav - y car - ing; Some one in this shadowed world Sad - der cross is bear - ing.

3. While you work for those in pain, Strive their lives to bright-en; Peace will dwell within your heart, All your sor-rows light-en.

4. In for - get - ful-ness of self Lies the sweet-est pleas - ure; Bless-ings scattered will re - turn, Bear-ing price-less treas - ure.

CHORUS.

Nev - er fear, Night will flee be - fore you, Nev - er fear, Skies will bright-en o'er you.

Nev - er fear, Night will flee be - fore you, Nev - er fear, Skies will bright-en o'er you.

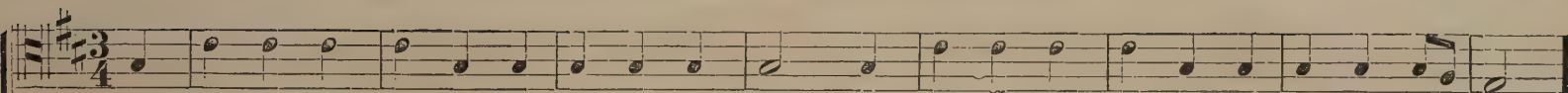
Nev - er fear, Night will flee be - fore you, Nev - er fear, Skies will bright-en o'er you.

NOTE.—On the opposite page is a tune in the Key of D, in Round Notes. Those desirous of learning Round Notes can readily sing it after noting carefully the position of each tone of the Scale on this page.

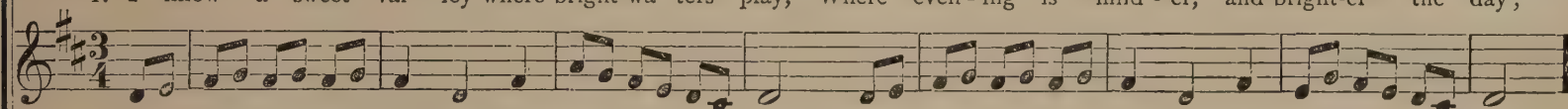
I KNOW A SWEET VALLEY.

JAS. F.

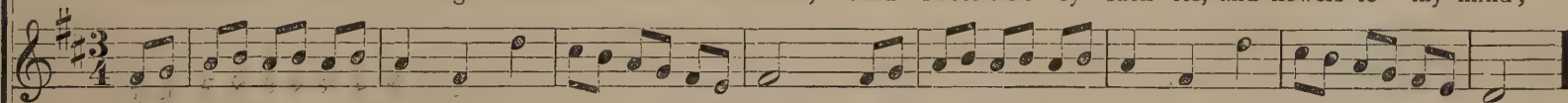
29



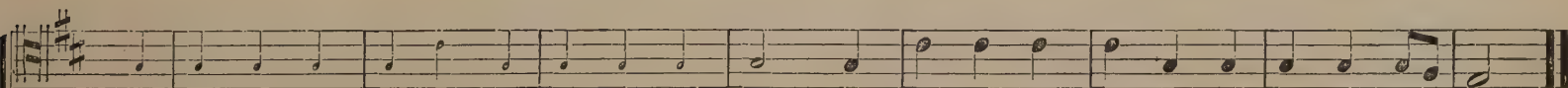
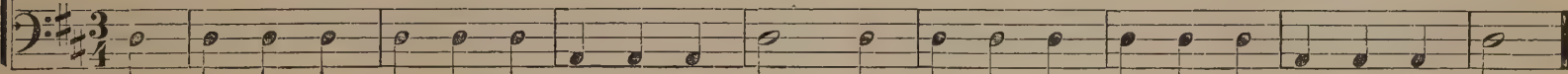
1. I know a sweet val - ley where bright wa - ters play, Where even - ing is mild - er, and bright - er the day ;



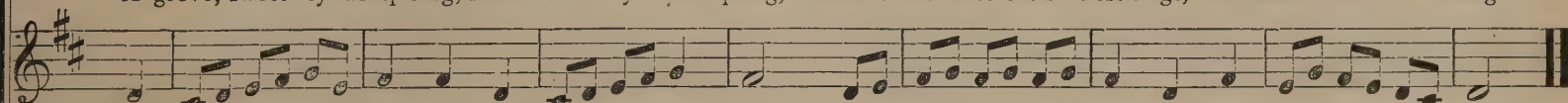
2. There stands a neat cot - tage with wood - bines en - twined, And sweet hon - ey - suck - les, and flowers to my mind ;



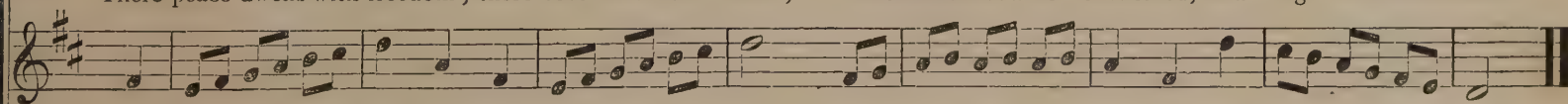
3. Their hearts, true and hum - ble, their thanks - giv - ing raise, And make of their hearth - stone an al - tar of praise ;



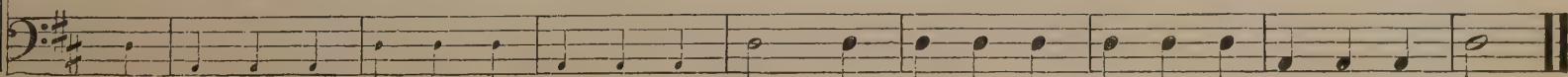
A grove, sweet - ly whisp'ring, shades val - ley and spring, Where birds raise their nest - lings, and teach them to sing.



There peace dwells with freedom ; there foes are not feared ; There child - hood is cher - ished, and age is re - vered.



Oh, that's the sweet val - ley where bright wa - ters play, Where even - ing is mild - er, and bright - er the day.



SUNSHINE.

JAMES HENRY.

1st time. 2d time.

1. { There's plen - ty of sun - shine to spare for us all, Then in - to our lives let us take it;
The world, though brim - ful of its glo - ri - ous light, Is dark if we choose so to [Omit. . . .] make it.

2. { Let's seek out the lives that are cloud - ed and sad, Where sun - shine, per-chance, ne'er has en - tered,
And give to them free - ly from our brim - ming cup, Where sun - shine and peace have long [Omit. . . .] en - tered.

{ Oh, all the world o - ver there's light for us all, Then in - to our lives let us take it;
The world, though brim - ful of its glo - ri - ous light, Is dark if we choose so to [Omit. . . .] make it.

CHORUS. 1st time. 2d time.

{ O - pen your hearts, let the sun - shine pour in, And light up the dark, drear-y plac - es;
{ O - pen your hearts, let the sun - shine pour in, [Omit. . . .] And nev - er have sad, gloom - y fac - es.

1st time. 2d time.

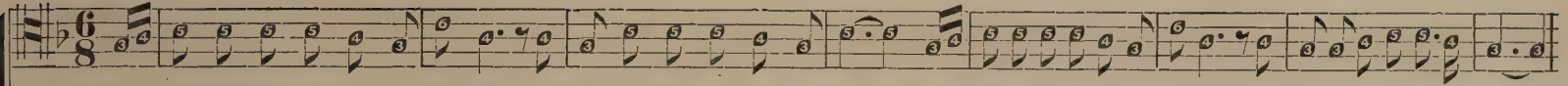
{ O - pen your hearts, let the sun - shine pour in, And light up the dark, drear-y plac - es;
{ O - pen your hearts, let the sun - shine pour in, [Omit. . . .] And nev - er have sad, gloom - y fac - es.

DO AS NEAR RIGHT AS YOU CAN.

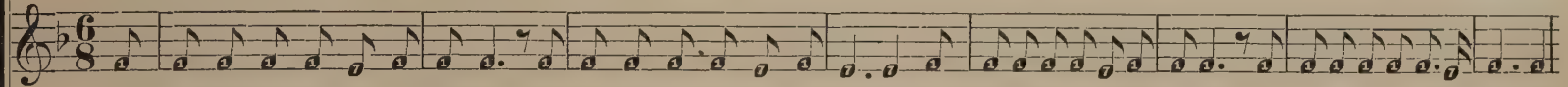
JAMES HENRY.

31

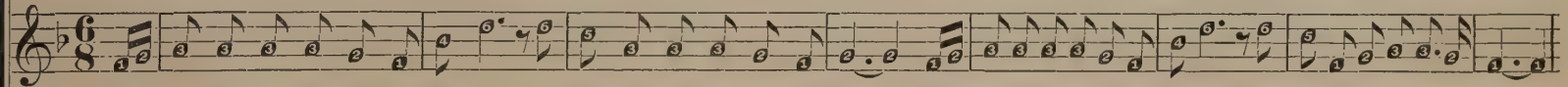
Syncopation.



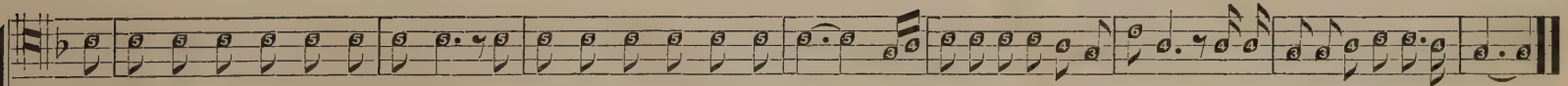
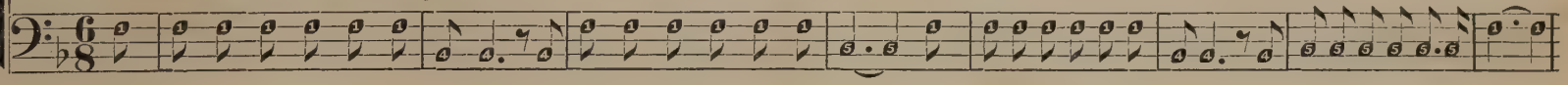
1. The world stretches wide-ly be - fore you, A field for your mu - sic and brain; Tho' dark clouds may often float o'er you, And often come tempests and rain,



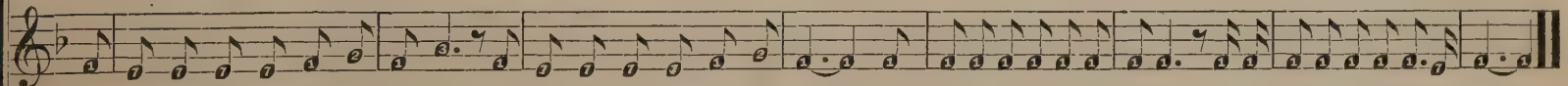
2. Re - mem - ber the will to do right-ly Will al - ways the temp - ter confound. Live daily by conscience that nightly Your sleep may be peaceful and sound.



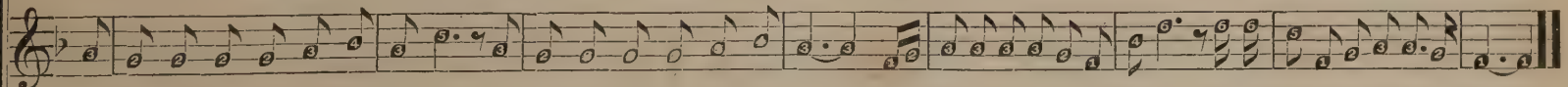
3. Tho' foes make dark scandal, and speed it, And strive with a shrewdness and tact To injure your fame, never heed it; But justly and honestly act,



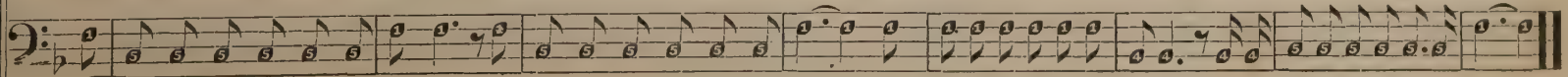
Be fear - less of storms which o'ertake you—Push forward thro' all like a man; Good fortune will never forsake you If you do as near right as you can.



In con - test for right nev - er wa - ver; Let hon - est - y shape ev - 'ry plan, And life will of Paradise sa - vor If you do as near right as you can.

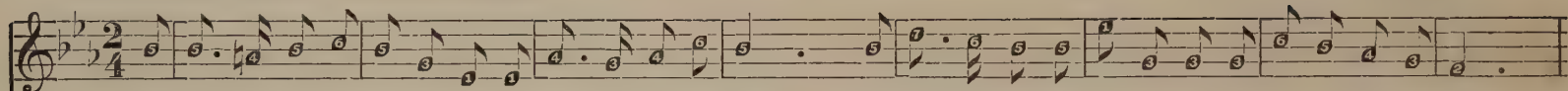


And trust the kind Ru - ler in heav - en To save your fair name as a man, And all that you ask will be given If you do as near right as you can.



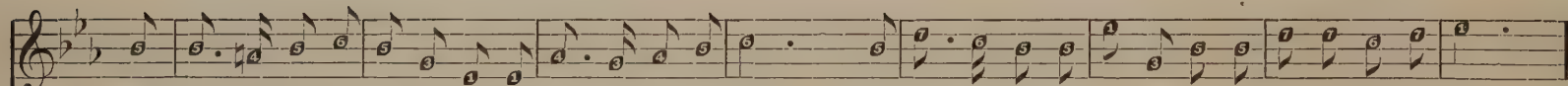
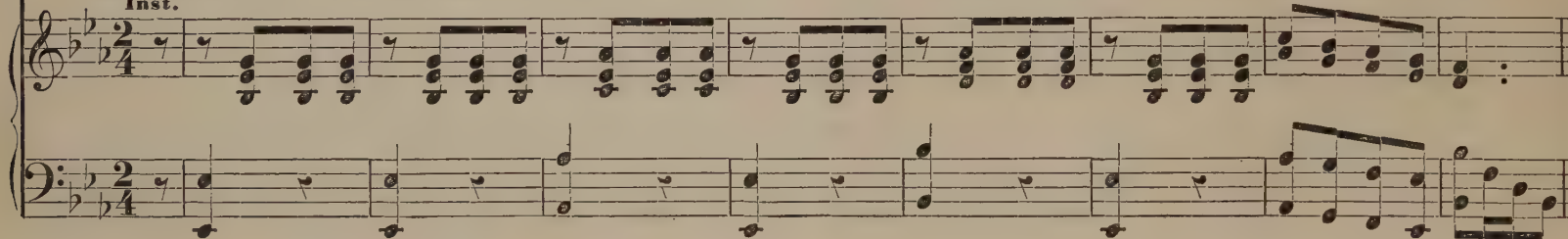
BONNY BELLE.

J. H. ROSECRANS.



1. Oh, do'n't you wish I'd tell you what I heard this morning, Will, When Bon-ny Belle was at my side down by the rippling rill?
2. I heard the sto - ry when the day had just be-gun to wake, And yet the prom-ise not to tell I do not dare to break;
3. Oh, full of soul-light gleaming are my Belle's dear eyes of brown; But when I whispered of my love she shy-ly cast them down;
4. The lips are love's own wardens in the pal - ace of the soul, And when the heart you en-ter in the lips col-lect the toll.

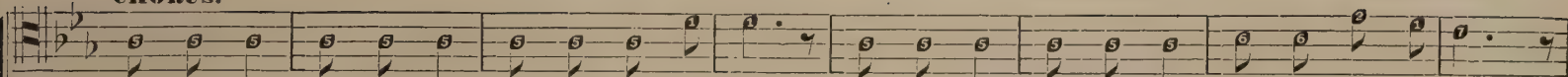
Inst.



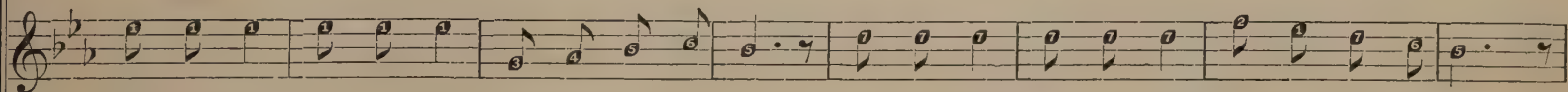
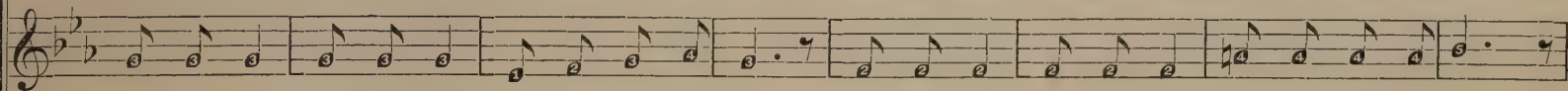
- She's bright-er, pur-ër far to me than yon - der brilliant star-- Fair as the dawn or ev - en-tide with not a cloud to mar.
 But when warm hearts are filled with love that lips would fain conceal, The eyes, those tru-ant mes-sen-gers, our inmost souls re-veal.
 Yet as her hand in mine I clasped, they looked into my own, And worlds of bliss were beaming in that timid glance a-lone.
 A sto - ry rare and sweet I heard while Belle was at my side; I dare not tell, but you may guess she is my promised bride.



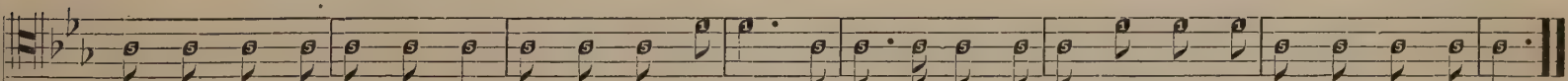
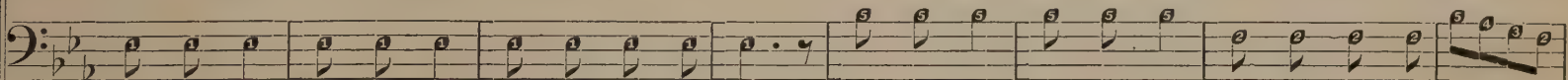
CHORUS.



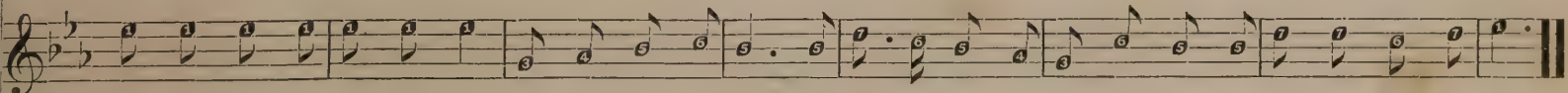
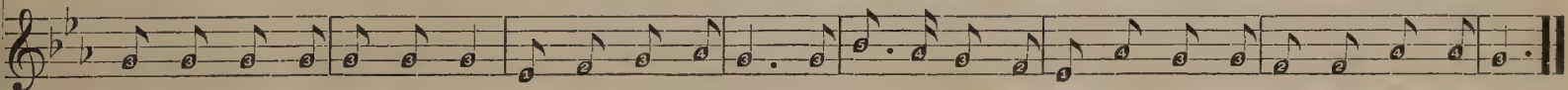
Bon - ny Belle, bon - ny Belle, charm-ing bon - ny Belle; Bon - ny Belle, bon - ny Belle, pret - ty lit - tle Belle;



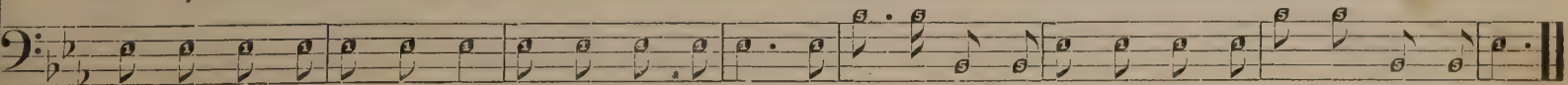
Bon - ny Belle, bon - ny Belle, charm-ing bon - ny Belle; Bon - ny Belle, bon - ny Belle, pret - ty lit - tle Belle;



Bon - ny Belle, I love her well, But I dare not tell The sto - ry that I heard this morn-ing from my bon - ny Belle.



Bon - ny Belle, I love her well, But I dare not tell The sto - ry that I heard this morn-ing from my bon - ny Belle.



Observe Prolong.

Fine.

1. We may shred the moss-vail from the rose, The blossom from the spray ; The bloom that pearls the luscious grape A touch will brush away.

D.C. Youth, beau-ty, hope, and hap-pi-ness And love may die at last, But the heart will keep its mem-o-ries Till life it - self be past.

Fine.

2. The flush may fade from cheek and brow ; The sweet smile wane and die ; The freshness leave the coral lip ; Tears dim the brightest eye ;

D. C.

The vine may loos - en from the tree Which once it clung to fast, But the heart will keep its mem-o-ries Till life it - self be past.

D. C.

The world grow cold and pas-sion-less 'Neath winter's chill-ing blast, But the heart will keep its mem-o-ries Till life it - self be past.

DO N'T FRET

J. H. F. 35

Observe Whole Measure Rests and Staccato.

1. Has your neighbor injured you? Don't fret; You've no reason so to do; No, nev-er fret; You will yet come off the best,

2. Has a false report been made? Don't fret; Do you fear it will degrade? No, nev-er fret; It will run it - self to death,

3. Are your en - e - mies at work? Don't fret; Do they still in secret lurk? Don't fret; They can't in - jure you a whit;

4. Thro' ad-vers-i - ty your way, Don't fret, There will come a brighter day; No, nev-er fret; For-tune's wheel keeps turning round,

CODA after last verse. May be omitted.

Nev - er mind it; let it rest; Don't fret, don't fret, No, nev - er, nev - er fret. Don't fret, don't fret, don't fret.

It will die for want of breath; Don't fret, don't fret, No, nev - er, nev - er fret. Don't fret, don't fret, don't fret.

They will soon be glad to quit; Don't fret, don't fret, don't fret. Don't fret, don't fret, don't fret.

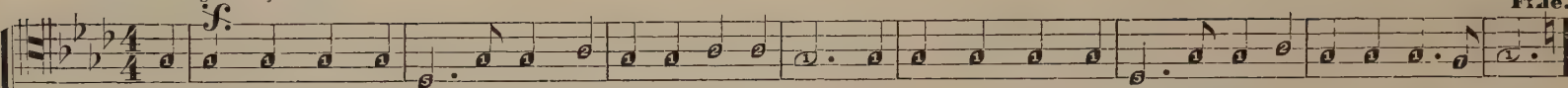
Soon 'twill lift you from the ground; Don't fret, don't fret, No, nev - er, nev - er fret.

THERE'S BEAUTY EVERY-WHERE.

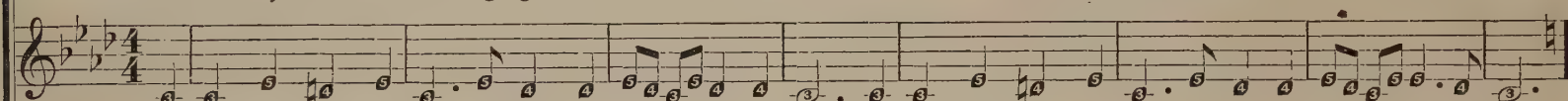
J. H. ROSECRANS.

Observe Change of Key and D. S.

Fine.

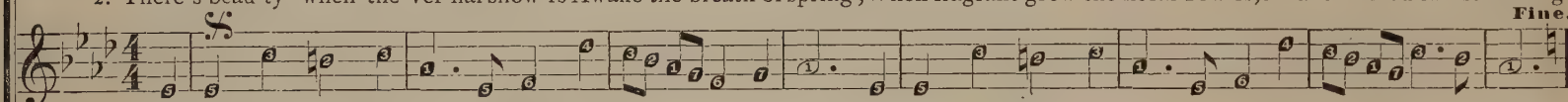


1. There's beau-ty when the morn-ing light Falls on the em'rald lea, In ev - 'ry dew-drop, sparkling bright, In ev'ry budding tree ;

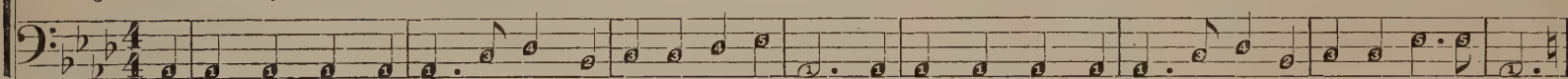


2. There's beau-ty when the ver-nal show'rs Awake the breath of spring ; When fragrant grow the floral bow'rs, And feathered minstrelling.

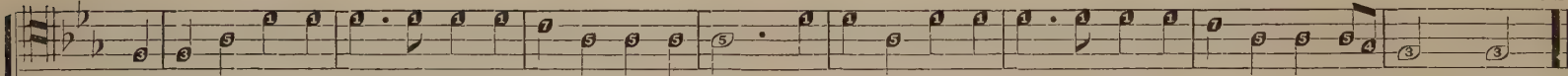
Fine.



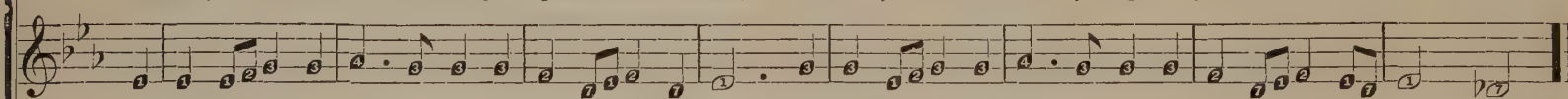
3. There's beau-ty where the zeph-yrs bland Sigh thro' the gray old woods ; In ev-'ry work from nature's hand, The hills, the vales, the floods.



D. S.

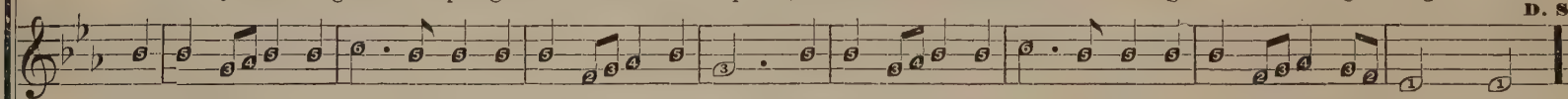


In ev'ry mountain stream that leaps In gladness to the sea ; In ev-'ry tho't that mem'ry keeps Of guileless in - fan - cy. There's

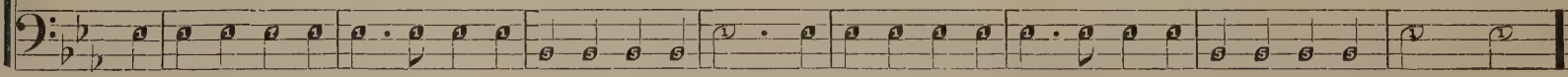


In ev-'ry blade of grass that springs To deck the verdant plain ; And when the summer solstice brings Rich fields of golden grain. There's

D. S.



Where ha-zy veils, ver-mill-ion hued, A-dorn far trop-ic skies ; Where the calm sea is all imbued With sunset's gorgeous dyes. There's

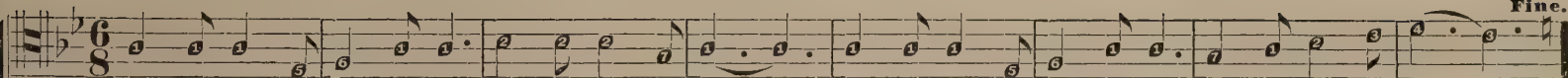


This piece and the following one modulates into a new key. It would be well to practice each brace separately, till they become familiar, then unite the two ; they make a pleasing effect.

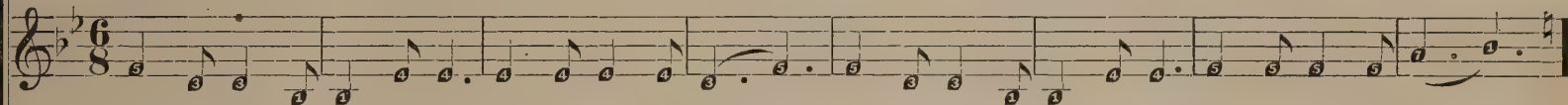
THE WILDWOOD DELL.

J. H. F. 37

Fine.

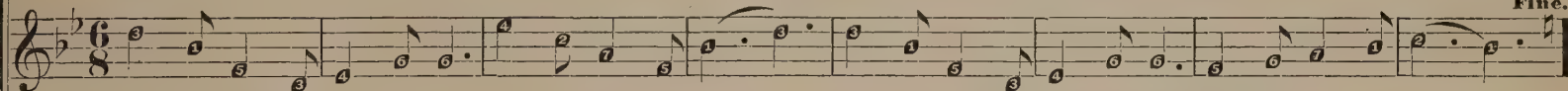


D. C. 1. Oh, the pret - ty wildwood dell, Gai - ly strewn with flow'rs, Where I loved to lin - ger well, In my childhood hours.

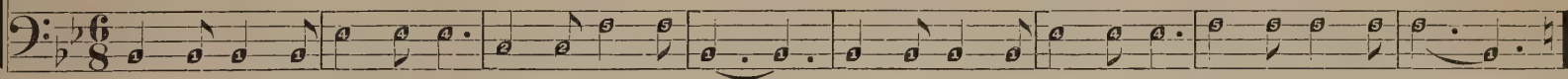


2. There I'd lie on moss - y bank—Watch the bright clouds gleaming, An - gel forms with wings outspread To my fan - cy seem - ing.

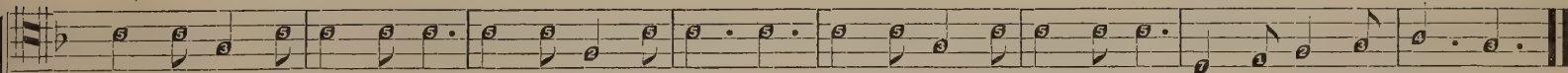
Fine.



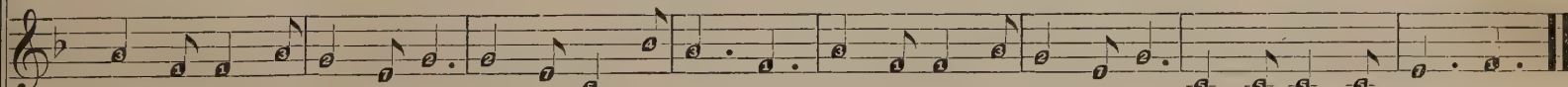
3. There the wild birds, o - ver head, Sang their sweetest meas - ures, To the ech - oing woodland dells Gave their vo - cal treas - ures.



D. C.

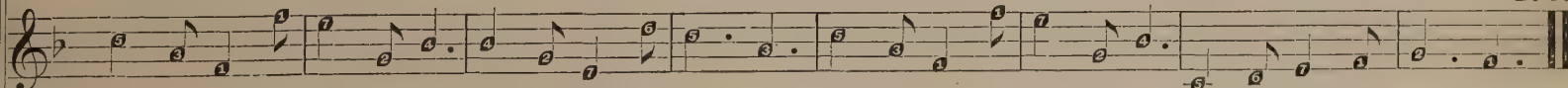


There the brook - let at my feet to the sea was flow - ing, As the hap - py hours so sweet In - to years were grow - ing.

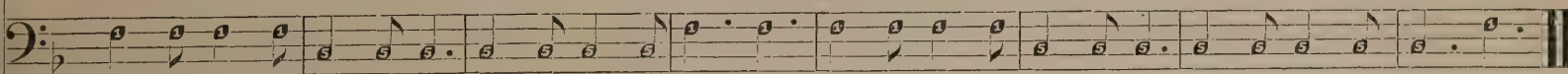


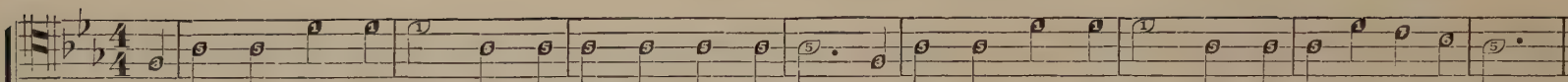
There the wild flow'rs at my feet Gemmed the vel - vet moss - es, And the cas - cade's slen - der rills Seemed the daintiest floss - er.

D. C.

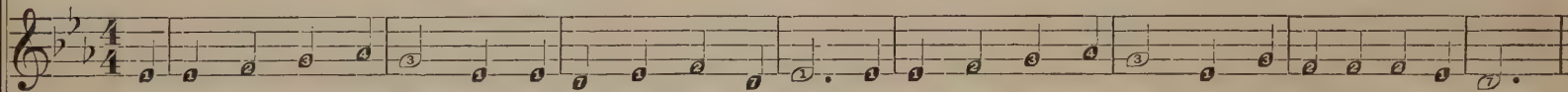


Mem - 'ry e'er shall keep that spot Green and bright as ev - er; Where I wan - der mat - ters not, I'll for - get it nev - er.

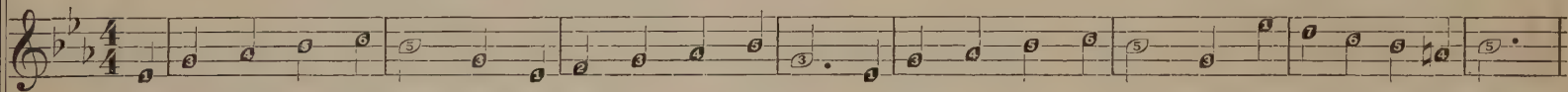




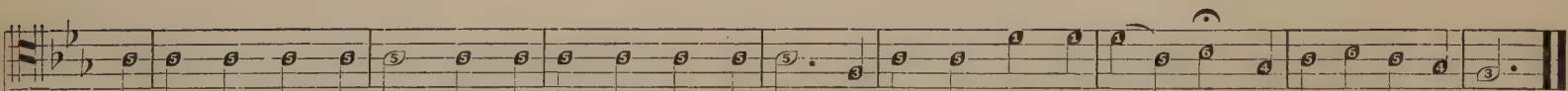
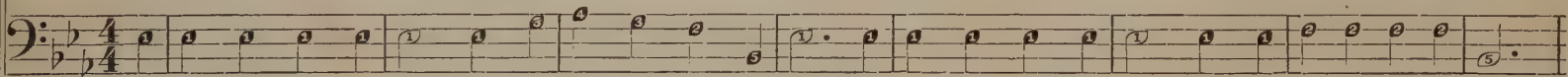
1. I hear the voice of sing - ing A-mong the wav - ing trees; Its ech - oes still are ring - ing In ev-ery play-ful breeze.



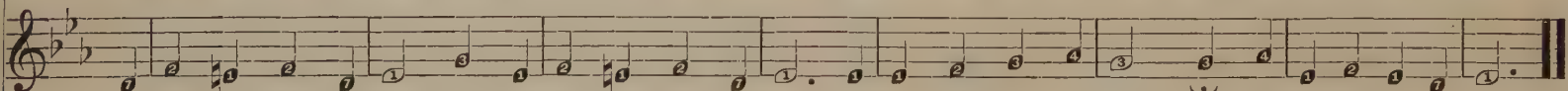
2. The brooks, with murm'ring voic-es, Pour forth their nois - y lays; And ev - ery - thing re - joic - es To sing Je-ho-vah's praise.



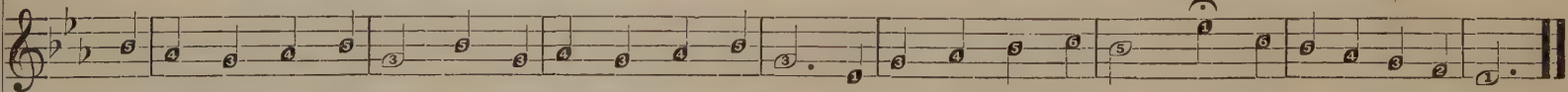
3. Then let each heart with glad - ness Em-ploy the cir-cling year, To ban - ish ev - ery sad - ness, And drooping hearts to cheer.



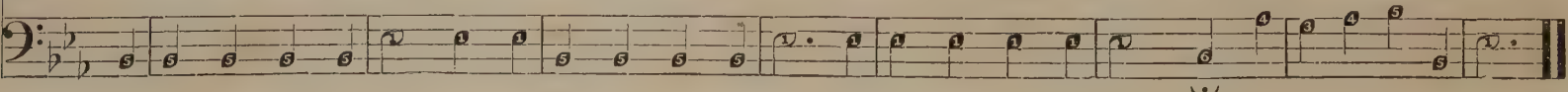
The bud, its leaves ex - tend - ing, The dew-drop in its cell, Their e - qual beau-ties blend - ing The song of praise to swell.



On ev - ery cloud it lin - gers, And thun-ders back in fire; And winds with breez - y fin - gers A-wake the sleeping lyre.



And when our days are end - ed, And si - lent are our lays, Oh, may our notes be blend - ed In ev - er-last-ing praise.



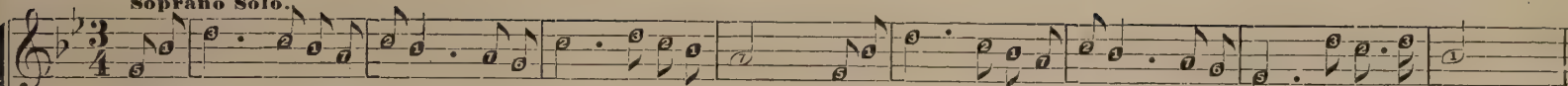
1. I'll wait a - while long - er be - fore I de - spair, Be - fore I sink un - der my bur - den of care;
2. I'll wait a - while long - er, to - mor - row may be The bright - est and fair - est of mor - rows to me;
3. I'll wait a - while long - er be - fore I give up; I'll drink, if it may be, the dregs of the cup;

This system contains three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music is written in a single system with a repeat sign at the end.

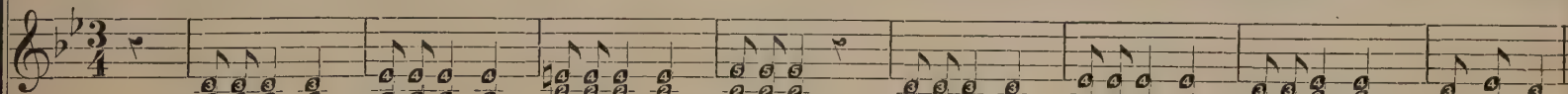
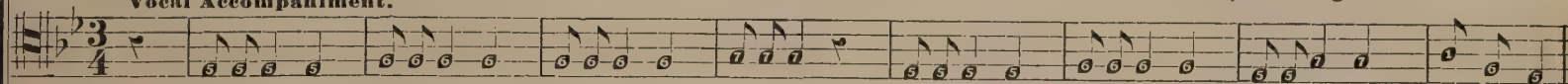
Night can not last al - ways, there must be a morn— I'll wait for the day - light, and watch for the dawn.
The birds may be sing - ing, the blos - soms may start In bloom and in beau - ty; be pa - tient, oh, heart.
Still watch - ing, still hop - ing, still long - ing for day, I'll wait a - while long - er; and, wait - ing, I'll pray.

This system contains three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music is written in a single system with a repeat sign at the end.

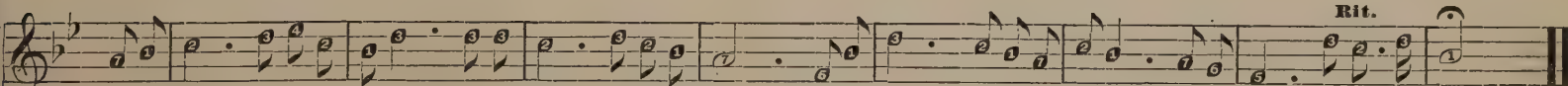
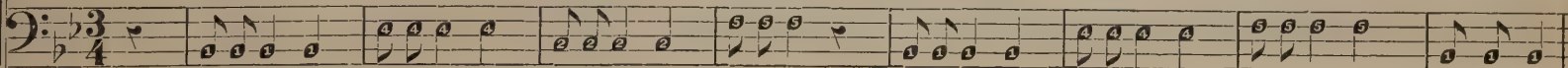
Soprano Solo.



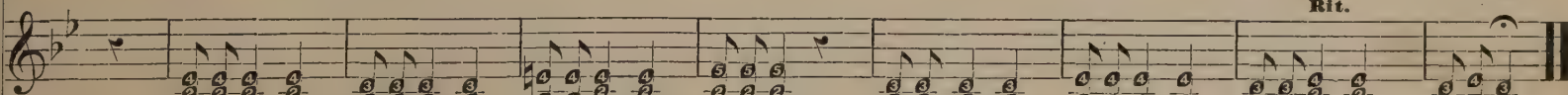
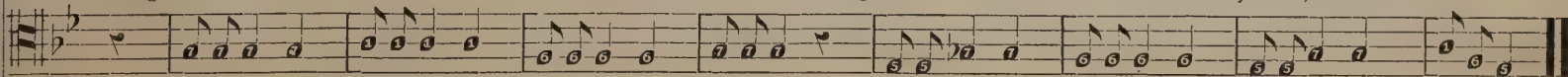
Vocal Accompaniment.



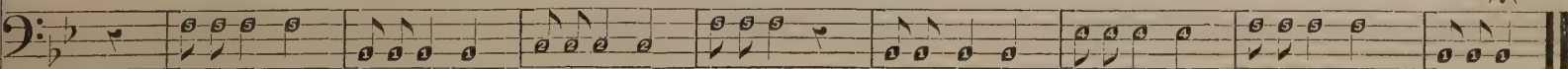
1. Ripple on, oh, laughing riv-er, Flowing toward the distant sea; Ripple on and on for-ev - er, Sun and shadow o - ver thee.
 2. On thy banks the willows quiv-er, Whisp'ring ten-der - ly and low; Birds and bees sing on for-ev - er Where thy shining wa-ters flow.



- Fair art thou, oh, happy riv-er, 'Mid thy banks of bud and bloom, Rippling on and on for - ev-er, Thro' the glow-ing and the gloom.
 Blessings on thee, lovely riv-er, Fair, so won - drous fair to see; Flowing on and on for - ev-er Toward thy home, the far - off sea.



- Fair art thou, oh, happy riv - er, 'Mid thy banks of bud and bloom, Rippling on and on for-ev - er, Thro' the glowing and the gloom.
 Blessings on thee, lovely riv - er, Fair, so wondrous fair to see; Flowing on and on for-ev - er, Toward thy home, the far-off sea.



The accompaniment may sing La instead of the words if desired

Soprano Solo.

1. There's a lit - tle mis - chief - mak - er That is steal - ing half our bliss, Sketching pic - tures in a dream - land
 2. He is sit - ting by our hearth - stones, With his sly, be - witch - ing glance, Whisp'ring of the com - ing mor - row.
 3. When the calls of du - ty haunt us, And the pres - ent seems to be All the time that ev - er mor - tals

La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la,

That are nev - er seen in this; Dashing from our lips the pleas - ure Of the pres - ent while we sigh.
 As the so - cial hours ad - vance; Loit'ring 'mid our calm re - flec - tions, Hid - ing forms of beau - ty nigh -
 Snatch from dark e - ter - ni - ty. Then a fai - ry hand seems paint - ing Pict - ures in a dis - tant sky;

La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la,

You may know this mis - chief - mak - er, For his name is "By - and - by."
 He's a smooth, de - ceit - ful fel - low, This en - chant - er, "By - and - by."
 For a cun - ning lit - tle art - ist Is this fair - y "By - and - by."

La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la.

Duet. Moderato.
1st Soprano.

BIRD OF THE WILDERNESS.

J. H. ROSECRANS.

1. Bird of the wil-der-ness! Blithesome and cum-ber-less, Sweet be thy ma - tin o'er moor-land and sea; Em-blem of hap - pi-ness!
2. Wild is thy lay, and loud, Far in the down-y cloud; Love gives it en - er - gy, love gave it birth. Where, on thy dew - y wing,
 Bl'est is thy dwell-ing-place; Oh, to a - bide in the des - ert with thee, Oh, to a - bide in the des - ert with thee.
 Where art thou jour-ney-ing? Sing - ing in heav - en, thy form is on earth, Sing-ing in heav - en, thy form is on earth.

Rit.

GIVE ME A DRAUGHT.

E. A. PERKINS.

Lively, with marked accent.

1. Give me a draught from the crys - tal spring When the burn-ing sun is high, When the rocks and the woods their shadows

2. Give me a draught from the crys - tal spring When the win-try winds are gone, When the flow'rs are in bloom, and ech-oes

fling, And the pearls and peb - bles lie.

Give me a draught from the crystal spring When the cooling breezes blow,

sing From the woods or flow - 'ry lawn.

Give me a draught from the crystal spring When the ripening fruits ap-pear,

When

GIVE ME A DRAUGHT. Concluded.

45

When the leaves of the trees are with - er - ing From the frost or the fleec - y snow.

When the reap - ers the song of har - vest sing, And plen - ty has crown'd the year.

The

NEVER PUT OFF.

A. P.

Exercise in Skips.

Whene'er a du - ty waits for thee With sober judgment view it, And nev-er id - ly wish it done, But go at once and do it.

Whene'er a du - ty waits for thee With sober judgment view it, And nev-er id - ly wish it done, But go at once and do it.

'TIS LONE ON THE WATERS.

E. A. PERKINS.

1. 'Tis lone on the wa-ters, When eve's mournful bell Sends forth to the sun-set A note of fare-well;

2. When the wing of the sea-bird Is turned to her nest, And the heart of the sail-or To all he loves best,

When borne with the shad-ows And winds as they sweep, There comes a fond mem'-ry Of home o'er the deep.

'Tis then on the wa-ters That home hath a spell To bring back sweet voic-es And words of fare-well.

Fine.

Fine.

D. C.

The glad bells ring, We shout and sing, As o'er the shin - ing snow,
 With skies so bright, And hearts so light, As gai - ly on we go.

Jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jingaling, jing.

The glad bells ring, We shout and sing, As o'er the shin - ing snow.
 With skies so bright, And hearts so light, As gai - ly on we go.

SLEIGHING SONG.

1. Oh, the snow lies white In the sweet moon-light, And the joy - ous sleigh bells sound; While o - ver all

2. And the joy - ous song Sound-eth clear and strong From our hearts so glad and free; And the ten - der rhyme

CHORUS.

The star - gleams fall As we swift - ly on - ward bound. O - ver the snow, beau - ti - ful snow,

Of the mu - sic's chime Float-eth round us glad-some - ly. O - ver the snow, beau - ti - ful snow,

Joy-ous-ly, hap - pi - ly, onward we go, And the quick hoofs beat Thro' the long, white street With the tinkle and the jingle of bells.

Joy-ous-ly, hap - pi - ly, onward we go, And the quick hoofs beat Thro' the long, white street With the tinkle and the jingle of bells.

The musical score for 'Sleighing Song' consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music is a lively, rhythmic tune with a repeating melody.

MONEY MAXIMS.

PHIL. MOORE.

1. Mon - ey bor-rowed is a foe Veiled in kind - ly seem-ing. Mon - ey wast - ed is a friend Lost beyond re-deem-ing.

2. Hoard-ed, it is like a guest Won with anx-ious seek-ing; Giv-ing noth-ing for his board, Save the care of keep-ing.

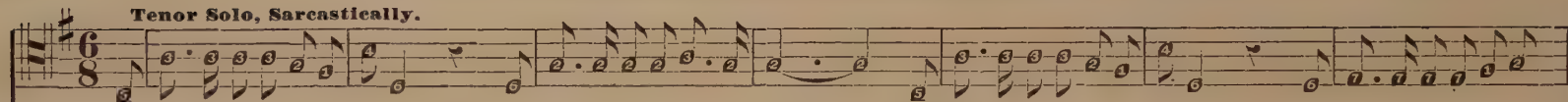
3. Spent in good it leaves a joy Twice its worth be-hind it; And who thus hath lost it here Shall here-af - ter find it.

The musical score for 'Money Maxims' consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music is a lively, rhythmic tune with a repeating melody.

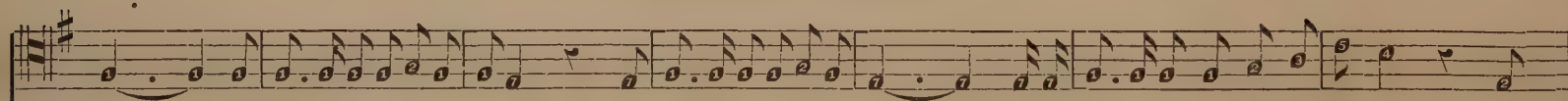
DON'T TALK WHEN YOU'VE NOTHING TO SAY.

J. H. F.

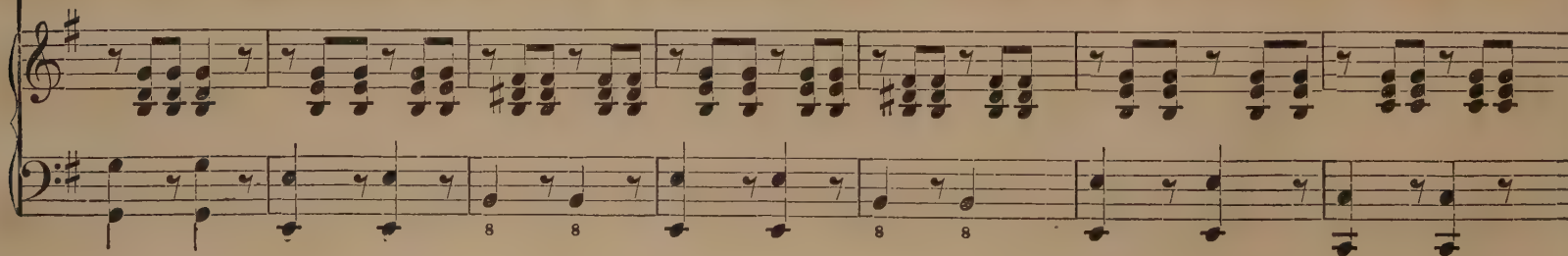
Tenor Solo, Sarcastically.



- | | | | |
|--|---|--|---------------------------------|
| 1. 'Tis well to be free in conversing, | 'Tis well to be a - ble to chat | With friends on a subject of int'rest, | With strangers on this thing or |
| 2. A gay, lively friend or companion, | With wits that are ready and quick, | Is better, by far, than a stupid, | And un-con-ver-sa-tion-al |
| 3. I like to see well-informed people, | Who know <i>what</i> to say, <i>how</i> and <i>when</i> ; | And a little good nonsense and jesting | Is not out of place now and |



- | | | | | |
|--------|---|--|--|-------|
| that; | Don't aim to be cold or ret-i-cent | But list - en to reason, I pray; | And re-mem-ber this wisest of mottoes: | Don't |
| stick. | Yet speech, at the best, is but silver, | While si - lence is golden al - way; | And re-mem-ber at all times and places, | Don't |
| then. | But I dread the approach of a mag-pie, | Who chatters from grave themes to gay; | Who talks from the morn to the midnight, | And |



DON'T TALK WHEN YOU 'VE NOTHING TO SAY. Concluded.

51

Ad lib. **CHORUS.**

talk when you've nothing to say; Re-mem-ber this wisest of mottoes: Don't talk when you've nothing to say.
 talk when you've nothing to say; Re-mem-ber at all times and places, Don't talk when you've nothing to say. Don't talk when you've nothing to say,
 al-ways with nothing to say; Who talks from the morn to the midnight, And always with nothing to say.

Soprano.
Alto.
 Don't talk when you've nothing to say.

Ad lib.

Don't talk when you've noth-ing to say; Re - mem - ber this wis - est of mot - toes: Don't talk when you've noth-ing to say.

Ad lib.

Don't talk when you've noth-ing to say; Re - mem - ber this wis - est of mot - toes: Don't talk when you've noth-ing to say.

BEAUTIFUL FLAG OF LIBERTY.

From "Hours of Song."

Compound Quadruple Measure.

Soprano.

1. Beau-ti-ful flag, Flag of the free, Hap-py our homes
 2. Beau-ti-ful flag, Flag of the brave, Long may thy stars

Beau-ti-ful flag of the free, Beau-ti-ful flag of the free, Hap-py, yes, hap-py our homes,
 Beau-ti-ful flag of the brave, Beau-ti-ful flag of the brave, Long and triumphantly wave,

shielded by thee; Ev-er we'll sing prais-es of thee,
 tri-umph-ant wave O-ver the land, o-ver the sea,

Hap-py when shielded by thee; (Ev-er our) Ev-er our sing-ing shall be Prais-es in hon-or of thee,
 Long and tri-umph-ant-ly wave (O-ver the) O-ver the land and o'er sea, O-ver the land and o'er sea,

BEAUTIFUL FLAG OF LIBERTY. Concluded.

53

Fine.

Beau - ti - ful flag of lib - er - ty. Beau - ti - ful flag,

Rit.

Beau - ti - ful flag, beau - ti - ful flag, flag of lib - er - ty. Beau - ti - ful flag of the free,

Rit. **Fine.**

Beau - ti - ful flag, beau - ti - ful flag, flag of lib - er - ty. Beau - ti - ful flag of the brave,

D. S.

flag of the free, Emblem of peace and pur - i - ty.
flag of the brave, Long may thy stars in tri - umph wave.

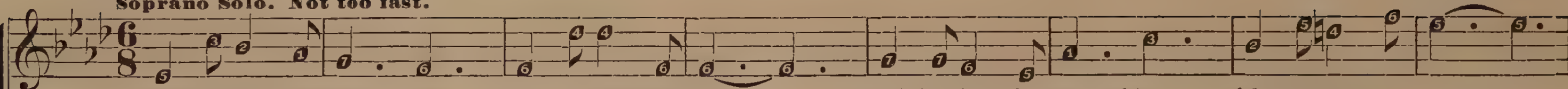
Beau - ti - ful flag of the free, Em - blem of peace, em - blem of peace, peace and pur - i - ty.

D. S.

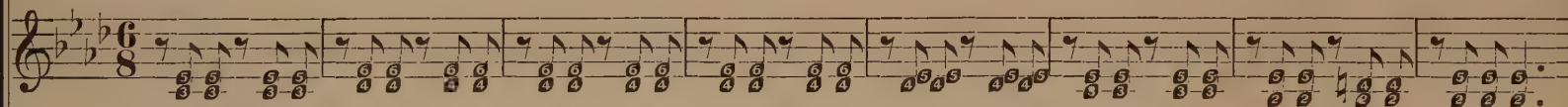
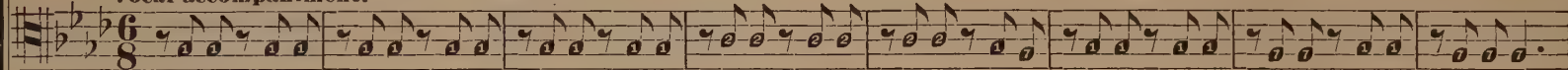
Beau - ti - ful flag of the brave, Long may thy stars tri - umph - ant wave, long in tri - umph wave.

THE BROOKLET.

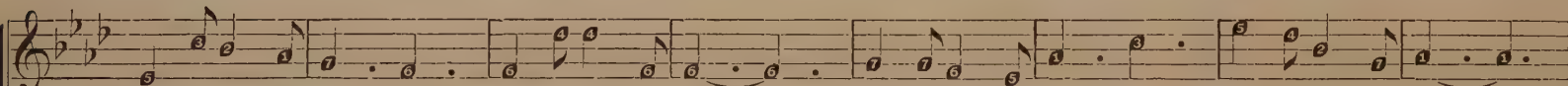
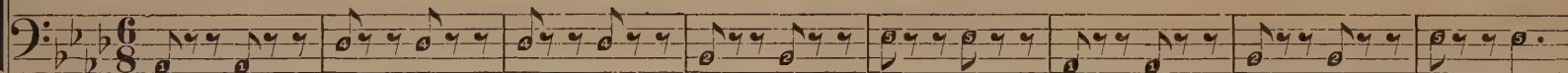
J. H. F.

Soprano Solo. Not too fast.

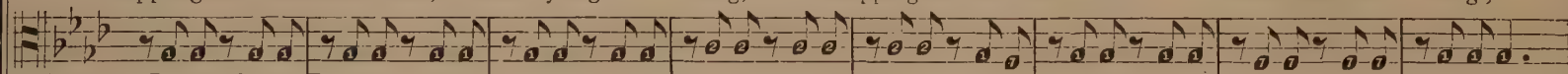
1. Sparkling lit - tle brook - let, leap-ing from the hill, Laugh-ing in the sun - shine with your mer-ry trill ;
 2. Form-ing lit - tle ed - dies 'neath the sha - dy birch; Pretty homes for fish - es— for the dusk - y perch;
 3. Sparkling in the sun - shine, dark-ling in the shade; Shim'ring in the moon - light, passing thro' the glade;

Vocal accompaniment.

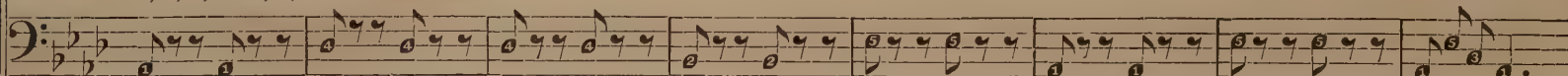
La, la, la, la, la, etc.



- Skip-ping down the ra - vine with a cheer - y splash; Rushing 'gainst the peb - bles with a nois - y dash;
 Sweep-ing round the mead - ow with a gen - tle flow; Wait-ing for the far - mer when he comes to mow;
 Rip-ping o'er the sand - bars, hur - ry-ing a - long, Stop-ping not to list - en to the bird-ies' song;

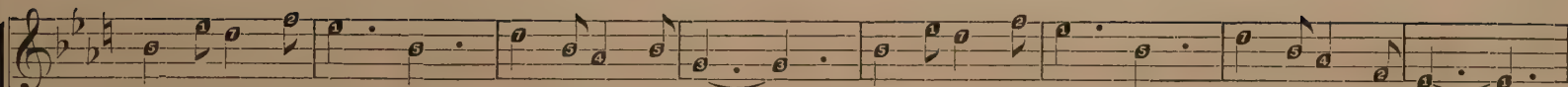


La, la, la, la, la, etc.

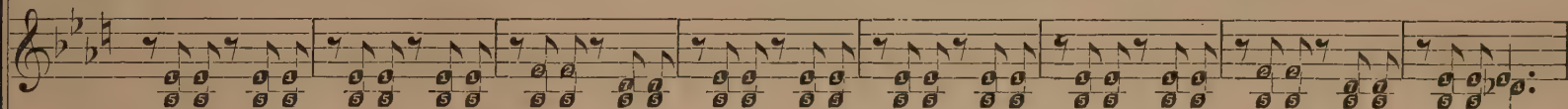
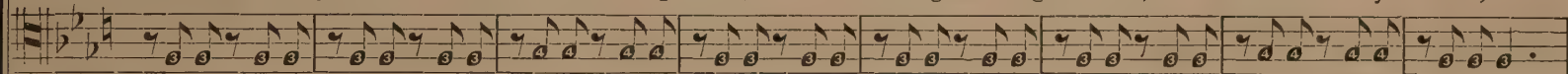


THE BROOKLET. Concluded.

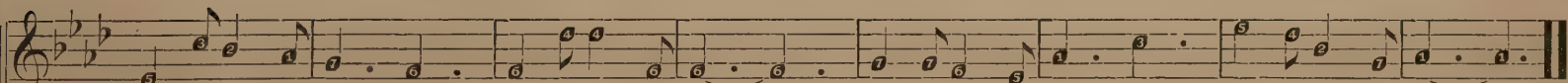
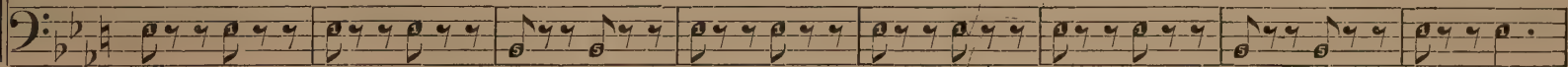
55



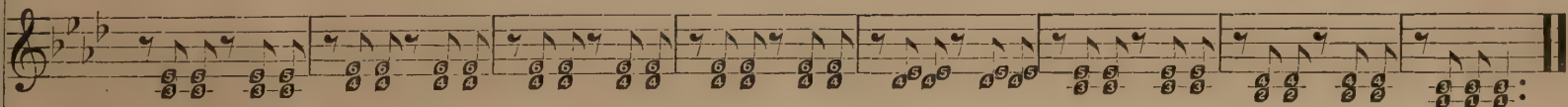
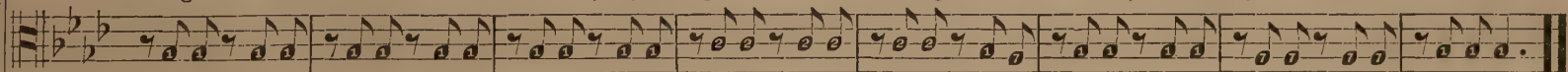
Creeping thro' the val - ley at a so - ber pace; Gleaming in the sun - light is your sun - ny face;
 Fill - ing up his tin - cup with de - li - cious drink, While he eats his lunch - es sit - ting on your brink;
 Onward thro' the pas - ture, where the low - ing kine, Feed - ing on the grass - es, look so ver - y fine;



La, la, la, la, la, etc.



Dashing down the rap - ids to your rock - y home, Cov - er - ing the deep pool with your pret - ty foam.
 Quaffing at his leis - ure, with ap - prov - ing nods, The de - light - ful nec - tar suit - ed to the gods.
 Smiling 'neath the sun - beams cheer - i - ly you go, Grow - ing nev - er wea - ry with your ceaseless flow.



La, la, la, la, la, etc.



1. A - dieu, a-dieu! thou rock-bound shore, Where first my childhood strayed; A-round whose snow-clad mounts of yore My clust'ring fan-cies played;

2. Dear clime, where those I ev - er loved Still dwell, as once I dwelt; Where in my happiest hours I roved, And in my holiest knelt,

3. I love thee! love thy northern star—Thy fro - zen fields and rills; Thy na - tive for-ests sound-ing far The ech-oes of thy hills.

A - dieu, a - dieu! I ne'er may greet Thy foam-dashed shore again— Far lands re-ceive my wand'ring feet, And ech - o to my strain.

I prize thee far a - bove the land Where gorgeous summer reigns, And strews bright flow'rs with lib'ral hand Thro' all her wide do - mains.

Methinks I hear the bells ring out Their mer-ry peal a - new; And laughing childhood's sportive shout—" My native land, a - dieu!"

MY NATIVE LAND, ADIEU. Concluded.

57

Cres.

A-dieu, a-dieu, a-dieu, a-dieu, My na - tive land, a-dieu, a-dieu; A-dieu, a-dieu, a - dieu, a-dieu, My na - tive land, a - dieu.

Cres.

A-dieu, a-dieu, a-dieu, a-dieu, My na - tive land, a-dieu, a-dieu; A-dieu, a-dieu, a - dieu, a-dieu, My na - tive land, a - dieu.

MRS. M. A. KIDDER.

IS IT RIGHT?

J. H. F.

1. Is it right to turn the hun-gry and the need-y from the door? To for-get they're God's own poor? Is it right, is it right, is it right?

2. Is it right to hoard up rich-es, like the mi-ser, oh, my friend, Nev-er think-ing of the end? Is it right, is it right, is it right?

3. Is it right to cheat a neigh-bor, or a trust-ing friend be-guile, Act-ing friend-ly all the while? Is it right, is it right, is it right?

4. Is it right to make pre-ten-tions to be what, in life, we're not? Add-ing lies to hide our lot? Is it right, is it right, is it right?

1. Life is filled . . . with wea - ry toil, Min-gled pleas - - ures, toil, and pain ; . Each mo-ment

2. Darkness brings . . . a sooth-ing balm To the ach - - ing head and heart, . While va - ried

3. When the book . . . of life is done, When its pa - - ges all are traced, With bat - tles

marks . . . some pass-ing joy, That to us . comes not a - gain. When the bu - sy hours are

scenes . . . from "long a - go" Of the pres - ent forms a part. Perhaps a moth - er's trembling
Solo, Soprano or Tenor.

lost . . . and vic - t'ries won— Nev - er-more . to be ef - faced. Then as we close the sa - cred

o'er Tho' the day's been dark or bright How sweet from lips of those we love To hear the
hand With an-gel fin - gers touches light, As from that qui - et, un-seen land She gently
lids, Our wea-ry spir - its take their flight; Oh, may they find a heavenly home When here we

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

mp

ten - - der word good-night, Good-night, good-night, a kind good-night, To hear the ten - der word good-night;
whis - - pers us good-night, Good-night, good-night, a kind good-night, She gent-ly whis - pers us good-night;
speak - - earth's last good-night, Good-night, good-night, a kind good-night, We whis-per now our soft good-night;

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

GOOD-NIGHT. Concluded.

Rit.

How sweet from lips . . . of those we love . . . To hear the ten - - der word good-night, good-night.

As from that qui - - et, un - seen land . . . She gent - ly whis - - pers us good-night, good-night.

Oh, may they find . . . a heav-en-ly home . . . When here we speak - - earth's last good-night.

Detailed description: This is a musical score for a song titled 'GOOD-NIGHT. Concluded.' It features four staves of music. The first staff is a piano accompaniment in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a vocal melody in treble clef. The third staff is another vocal melody in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piece concludes with a 'Rit.' (Ritardando) marking.

From "Hours of Song."

COME, COME ALONG.

1. Come, come a-long, and u - nite in our song; Cheer-ful voic-es ring - ing; Hap-py the day, and we're joyful and gay; Like spring-birds we're singing.

2. All keeping *time* while we're chanting the rhyme; *Melo - dy* re - hears - ing; *Har-mo-ny* sweet, and with *style* so complete, Gloom-y cares dis-pers - ing.

3. Each happy heart sings a beau-ti-ful part; Each one shares the pleasure; Come, come along, and u - nite in our song, Joy fills ev - 'ry meas - ure.

Detailed description: This is a musical score for a song titled 'COME, COME ALONG.' It features four staves of music. The first staff is a piano accompaniment in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a vocal melody in treble clef. The third staff is another vocal melody in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piece is divided into three numbered sections.

SACRED MUSIC.

GOD IS EVER GOOD. 6s & 5s.

J. H. F.

1. See the shin - ing dew-drops On the flow - ers strew'd, Prov - ing as they spar - kle— God is ev - er good.

2. See the morn - ing sun-beams, Light - ing up the wood, Si - lent - ly pro - claim - ing God is ev - er good.

3. Hear the mountain stream-let In the sol - i - tude, With its rip - ple say - ing God is ev - er good.

4. In the leaf - y tree - tops, Where no fears in - trude, Mer - ry birds are sing - ing God is ev - er good.

5. Bring, my heart, thy trib - ute, Songs of grat - i - tude, While all na - ture ut - ters God is ev - er good.

1. 'Neath the clouds the sun is shin-ing, Where the gold-en streets are laid; And for me bright hope is twin-ing Shining wreaths that nev-er fade.

2. Would that this could ev-er cheer me Thro' this lone-ly vale of tears, When the fiend de-spair is near me With his dark, fore-bod-ing fears.

3. Tho' with grief the heart-strings quiver As we jour-ney here be-low, Yet we'll walk be-side the riv-er Where e-ter-nal wa-ters flow.

4. Tho' we oft for-get to trust thee, Gracious God, and thou so near, Yet thy love is ev-er read-y To re-move the fall-ing tear.

SONGS OF PRAISE. 7s.

JAMES HENRY. D. C.

Fine.

1. { Songs of praise a - woke the morn When the Prince of Peace was born; Songs of praise a - rose when he Cap - tive led cap - tiv - i - ty. Heaven and earth shall pass a - way; Songs of praise shall crown the day. God will make new heavens and earth, Songs of praise shall hail their birth.

Fine.

2. { And will man a - lone be dumb Till that glorious kingdom come? No; the church de-lights to raise Psalms, and hymns, and songs of praise. Saints be-low, with heart and voice Still in songs of praise re-joice; Learn-ing here, by faith and love, Songs of praise to sing a - bove.

D. C.

1. Go, preach the Gos-pel, preach the great sal-va - tion; Go, said the Sav - ior to his chosen band, Go, preach-ing par - don to each sin-ful na-tion,

2. God loved the world, and willing none should perish Sent forth his Son to save the sin-ful race; Go, tell the dy - ing hope of life to cher-ish,

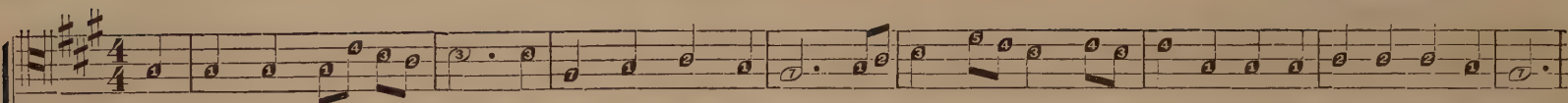
3. Go, preaching faith, re-pent-ance, and re - mis - sion; My Fa-ther will the Ho - ly Spir-it send; He shall con-firm the word of your commission.

CHORUS.

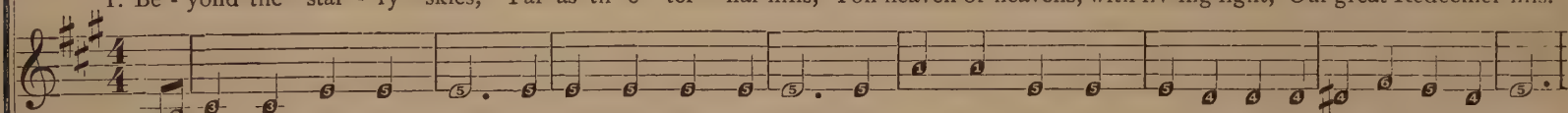
Her-alds of light il - lu-mine ev - 'ry land. Preach the Gos-pel! joy - ful tidings! go and pro-claim Peace and redemption in the Savior's name.

All who be-lieve may share his wondrous grace.

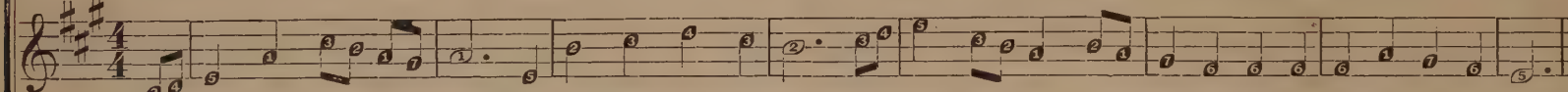
Lo! I am with you till the world shall end. Preach the Gos-pel! joy - ful tidings! go and pro-claim Peace and redemption in the Savior's name.



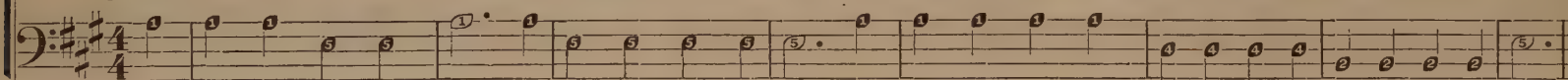
1. Be - yond the star - ry skies, Far as th' e - ter - nal hills, Yon heaven of heavens, with liv - ing light, Our great Redeemer fills.



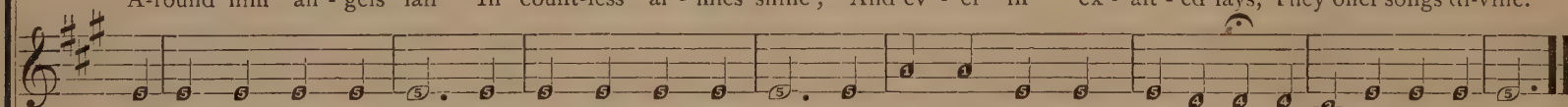
2. "Hail! Prince of life!" they cry, "Whose un - ex - am - pled love Moved thee to quit those glorious realms And royalties a - bove."



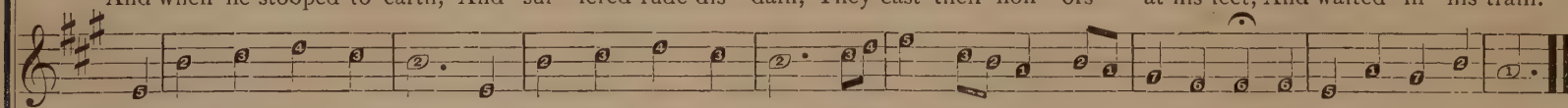
3. They saw him on the cross While darkness veiled the skies; And when he burst the gates of death They saw the Conq'ror rise.



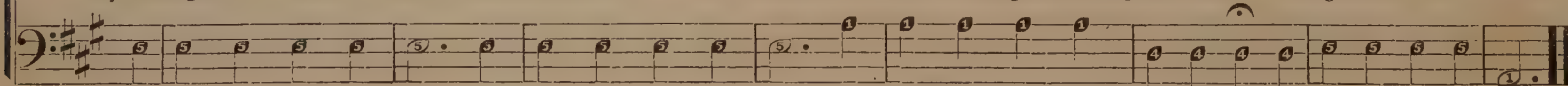
A - round him an - gels fair In count - less ar - mies shine; And ev - er in ex - alt - ed lays, They offer songs di - vine.



And when he stooped to earth, And suf - fered rude dis - dain, They cast their hon - ors at his feet, And waited in his train.



They thronged his chariot wheels, And bore him to his throne, Then swept their golden harps and sung, "The glorious work is done."



Earnestly.

1. Life is the time to serve the Lord, The time t' in-sure the great re - ward; And while the lamp holds out to burn,

2. Life is the hour that God has given To 'scape from hell and fly to heaven, The day of grace, when mor - tals may

3. The liv - ing know that they must die, Be - neath the clods their dust must lie; Then have no share in all that's done

4. Then what my tho'ts de-sign to do, My hands, with all your might pur-sue; Since no de-vice nor work is found,

Piu lento.

Oh, hast - en, sin - ner, to re - turn! Oh, hast - en, sin - ner, to re - turn.

Se - cure the bless - ings of the day, Se - cure the bless - ings of the day.

Be - neath the cir - cle of the sun, Be - neath the cir - cle of the sun.
Nor faith nor hope, be - neath the ground, Nor faith nor hope, be - neath the ground.

Fine. **D. C.**

1. { Let us with a joy-ful mind Praise the Lord, for he is kind;
For his mer-cies shall en-dure, Ev-er faith-ful, ev-er sure. Who by wis-dom did cre-ate Heaven's expanse and all its state. Let us sound his name a-broad, For of gods he is the God

Fine. **D. C.**

2. { All his creatures God doth feed, His full hand supplies their need;
Let us, therefore, war-ble forth His high maj-es-ty and worth. He his man-sion hath on high, 'Bove the reach of mor-tal eye;
And his mer-cies shall en-dure, Ev-er faith-ful, ev-er sure.

MAYFIELD. 6s & 5s.

From "Hours of Song."

1. God of our sal-va-tion! Un-to thee we pray; Hear our sup-pli-ca-tion, Be our strength and stay.

2. Wretch-ed and un-wor-thy, Poor, and sick, and blind, Pros-trate we a-dore thee, Call thy grace to mind.

3. He that dwell-eth near thee Safe-ly shall a-bide; Ev-er love and fear thee, In thy strength con-fide.

4. Sure is thy pro-tec-tion, Safe is thy de-fense, While in deep af-flic-tion, Woe, or pes-ti-lence.

Fine.

D. C.

1. { Ho - ly Father, thou hast taught me I should live to thee a - lone;
Year by year thy hand hath bro't me On thro' dangers oft un-known;
Still thine arm has been a - round me, All my paths were in thy sight.

When I wan-dered thou hast found me, When I doubted sent me light.

Fine.

D. C.

2. { In the world will foes as - sail me, Craftier, stronger far than I;
And the strife may nev - er fail me, Well I know, be - fore I die;
Thro' the prayer of faith receiving Strength—the Spirit's strength, indeed.

Therefore, Lord, I come, be-liev-ing Thou canst give the pow'r I need;

JENNIE M. FRY.
Slow.

FORSAKE ME NOT. S. M.

From "Songs of Glory."

1. Forsake me not, O God! Stand ev - er by my side, And thro' life's wild'ring, stormy paths Be thou my con-stant guide.

2. Forsake me not, O God! Be ev - er, ev - er nigh; And lead me by thine own right hand Up to thy throne on high.

3. Forsake me not, O God! Let me thy serv - ant be; Nor let me ev - er leave thy way Till I thy joys shall see.

With full, clear tone.

1. Come, let our voices join In one glad song of praise; To God, the God of love, Our thank-ful hearts we'll raise;

2. With - in these hal-lowed walls our wand'ring feet are brought, Where prayer and praise as-cend, And heavenly truths are taught;

3. Lord, let this work of love Be crowned with full suc - cess; Let thou-sands yet un - born Thy sa - cred name here bless;

To God a - lone All praise be - longs— Our ear - liest and Our lat - est songs.

To God a - lone Your off'rings bring; Let young and old His prais - es sing.

To thee, O Lord, All praise to thee Shall' rise through - out E - ter - ni - ty.

1. Oh, could our tho'ts and wish-es fly A - bove these gloomy shades, To those bright worlds beyond the sky, Where sorrow ne'er invades.

2. There joys, un-seen by mor-tal eyes, Or reason's fee - ble ray, In ev - er-bloom-ing prospect rise, Unconscious of de-cay.

3. Lord, send a beam of light di-vine To guide our up - ward aim ; With one re - viv - ing touch of thine Our languid hearts in-flame.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. Fingerings and breath marks are indicated throughout the score.

CHORUS.

We long to reach that happy land Among the saints that rest, Re-ceive a crown from Jesus' hand, And be for - ev - er blest.

We long to reach that happy land Among the saints that rest, Re-ceive a crown from Jesus' hand, And be for - ev - er blest.

The chorus is presented in two systems, each with a vocal line (treble clef) and a piano line (bass clef). The key signature remains one sharp (F#) and the time signature is 3/4. The score includes fingerings and breath marks.

1. Je - sus has died for me, Glo - ry to God! From sin he set me free, Glo - ry to God!

2. Soon I shall sing a - bove, Glo - ry to God! Tell of his won - drous love, Glo - ry to God!

And, if I trust his grace, I soon shall win the race, Then see his love - ly face, Glo - ry to God!

Free from all death and wrong, Then shall my notes pro-long One loud, tri-umph - ant song, Glo - ry to God!

THY WILL BE DONE. C. M.

71

1. Fa - ther, I know thy ways are just, Al-though to me unknown; Oh, grant me grace thy love to trust, And cry, "Thy will be done."

2. If thou shouldst hedge with thorns my path, Should wealth and friends be gone, Still, with a firm and live - ly faith, I'll cry, "Thy will be done."

3. Although thy steps I can not trace Thy sovereign right I'll own; And, as in - struct - ed by thy grace, I'll cry, "Thy will be done."

PEMBERTON. 8s.

J. H. F.

1. How shall I my Savior set forth? How shall I his beauties de - clare? Oh, how shall I speak of his worth, Or what his chief dignities are?

2. His angels can never ex - press, Nor saints who sit nearest his throne, How rich are his treasures of grace— No—this is a se - cret un - known.

3. In him all the fullness of God For - ev - er transcendently shines! Tho' once like a mortal he stood To finish his gracious de - signs.

4. Tho' once he was nailed to the cross, Vile rebels like me to set free, His glo - ry sus - tain - ed no loss— Eternal his kingdom shall be.

1. Far from these nar-row scenes of night Un - bound-ed glo - ries rise; And realms of in - fi - nite de-light Un - known to mor-tal eyes.

2. Ce - les - tial land! could our weak eyes But half thy charms ex - plore, How would our spir - its long to rise And dwell on earth no more.

3. There pain and sick - ness nev - er come, And grief no place ob - tains; Health triumphs in im - mor-tal bloom, And end-less pleasure reigns.

CORONAL. 8s, 7s, & 4s.

1. { Look, ye saints, the sight is glorious; See the Man of sorrows now; From the fight returned vic-to-rious, Ev'ry knee to him shall bow. Crown him, crown him; Crowns become the victor's brow, Crowns become the victor's brow.

2. { Crown the Savior, angels, crown him, Rich the trophies Jesus brings; In the seat of power enthrone him, While the heavenly concert rings. Crown him, crown him; Crown the Savior King of kings, Crown the Savior King of kings.

3. { Sinners in derision crowned him, Mocking thus the Savior's claim; Saints and angels crowd around him, Own his title, praise his name. Crown him, crown him; Spread abroad the victor's fame, Spread abroad the victor's fame.

1. Angels, from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's sto - ry

2. Shepherds, in the field a - bid - ing, Watching o'er your flocks by night, God with man is now re - sid - ing,

3. Sages, leave your con - tem - pla - tions, Brighter visions beam a - far; Seek the great De-sire of na - tions;

4. Saints, before the al - tar bend - ing, Watching long in hope and fear, Sud-den-ly, the Lord de - scend-ing,

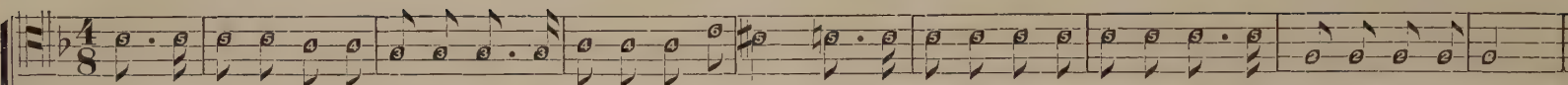
Now proclaim Messi - ah's birth; Come and wor-ship, come and worship, Worship Christ, the new-born King.

Yonder shines the in - fant - light; Come and wor-ship, come and worship, Worship Christ, the new-born King.

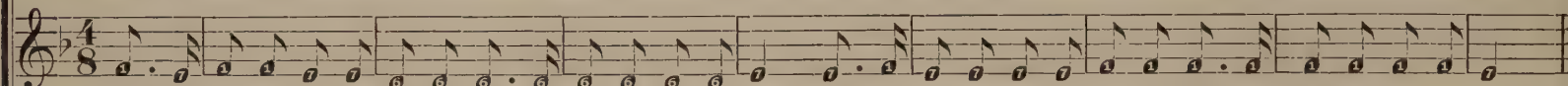
Ye have seen his na - tal star; Come and wor-ship, come and worship, Worship Christ, the new-born King.
In his tem-ple shall ap - pear; Come and wor-ship, come and worship, Worship Christ, the new-born King.

THROUGH NIGHT TO LIGHT.

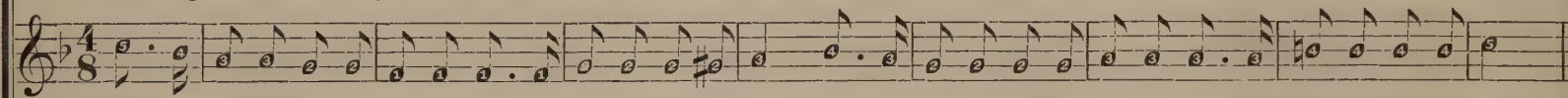
J. H. ROSECRANS.



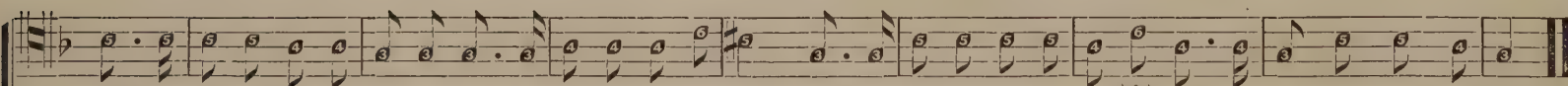
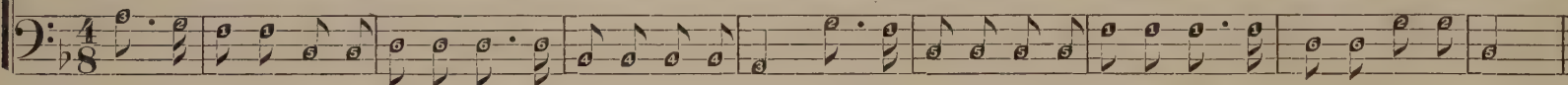
1. Art thou weary? has the darkness On thy soul too hardly prest, Till thy steps are near to fainting In thy journey tow'rd thy rest?



2. Foll'wing ev-er where he guid-eth, In the upward winding way, Come to where a riv-er flow-eth Past the shin-ing gates of day.



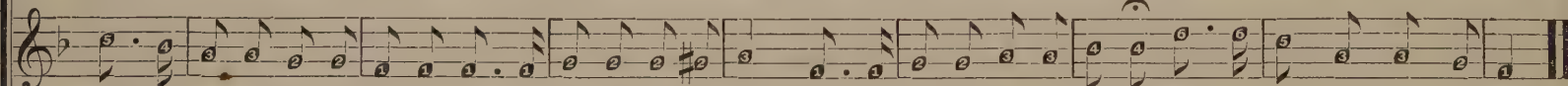
3. And a low-voiced al-le - lu - iah Rings a-down the years of time, Grow-ing clear-er, pur-er, stronger In its flow-ing, tender rhyme;



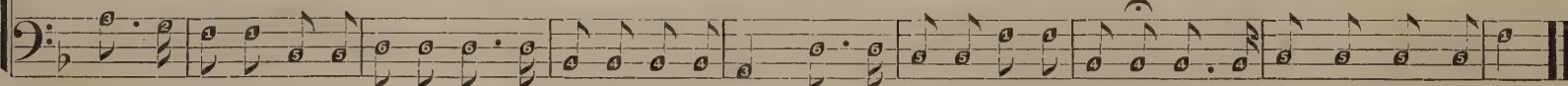
Turn thee, turn thee, thro' the darkness, Unto him who waits for thee: "Art thou worn and heavy-laden? Come and find thy rest in me."

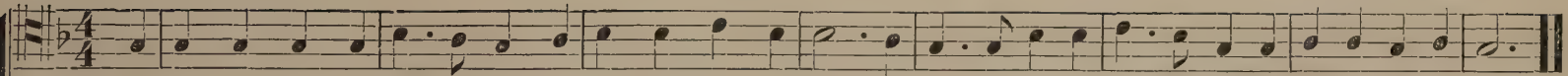


Now thro' all thy wea-ry toil - ing He hath led thee home at last, So cast off thy blood-stained sandals, For thy jour-ney - ing is past.

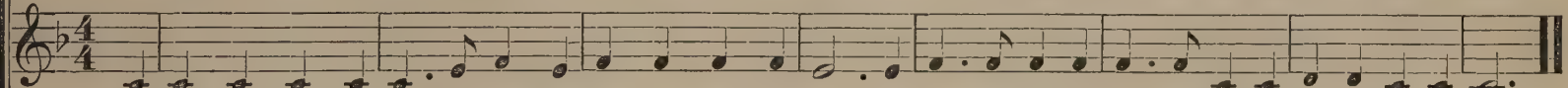


Voic - es of the an-gels sing-ing, In the mu - sic of high heaven, "Lo! a crown for thy well-doing Un - to thee thy Lord hath given."

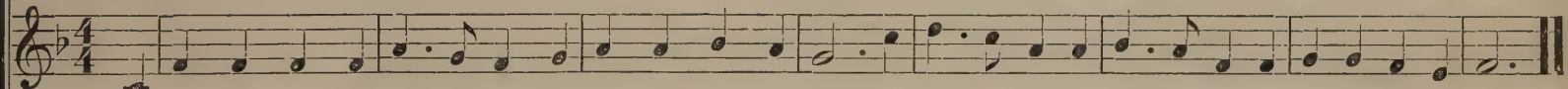




1. There is a fount - ain filled with blood, Drawn from Im-man - uel's veins; And sin - ners plunged beneath that flood Lose all their guilty stains.

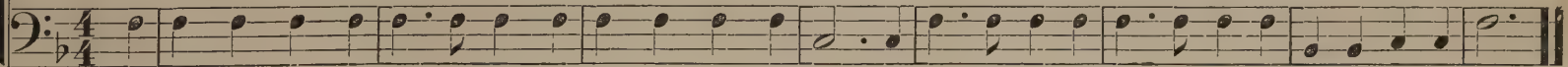


2. O Lamb of God, thy pre - cious blood Shall nev - er lose its power, Till all the ransomed Church of God Be saved to sin no more.



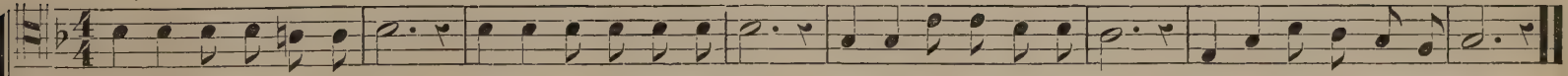
3. E'er since, by faith, I saw the stream Thy flow - ing wounds sup - ply, Re-deem - ing love has been my theme, And shall be till I die.

4. And when this lisp - ing, stamm'ring tongue Lies si - lent in the grave, Then in a no - bler, sweet - er song I'll sing thy power to save.

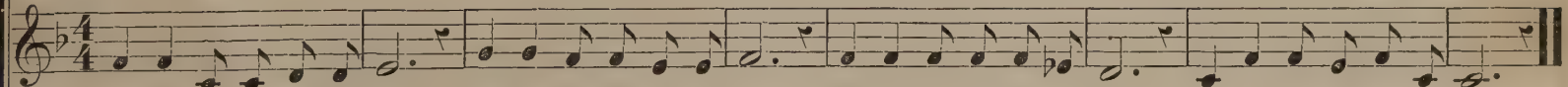


BOONE. 7s.

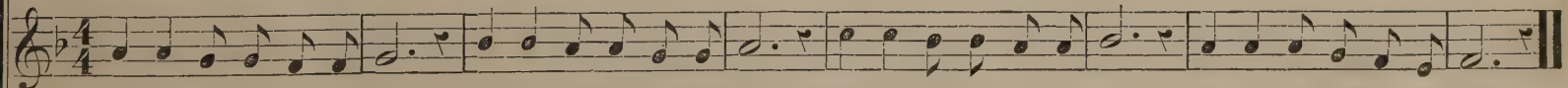
J. H. F.



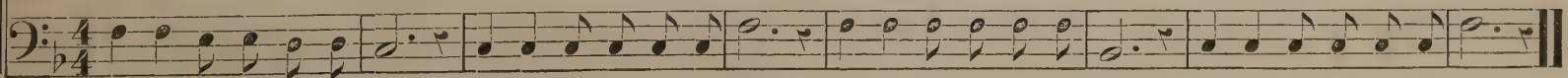
1. Stealing from the world a - way, We are come to seek thy face; Kind-ly meet us, Lord, we pray; Grant us thy re - viv - ing grace.



2. Yon-der stars that gild the sky Shine but with a bor-rowed light; We, un-less thy light be nigh, Wan-der, wrapped in gloomy night.



3. Sun of Righteousness! dis - pel All our darkness, doubts, and fears; May thy light with-in us dwell Till e - ter - nal day ap - pears.



Moderato.

1. Re-joyce, be-liev - ers in the Lord, Who makes your cause his own; The hope that's built up-on his word, Can ne'er be o - ver-thrown.

2. Tho' ma - ny foes be - set your road, And fee - ble is your arm, Your life is hid in Christ your God, Be-yond the reach of harm.

3. Weak as you are you shall not faint, Or faint-ing shall not die; Je - sus, the strength of ev - 'ry saint, Will aid you from on high.

4. As sure-ly as he o - ver - came, And triumphed once for you, So sure - ly you that love his name Shall triumph in him too.

DAVISON. L. M.

J. H. ROSECRANS.

1. When we the sa-cred grave survey In which the Savior deigned to lie, We see fulfilled what prophets say, And all the pow'r of death defy.

2. This emp - ty tomb shall now proclaim How weak the bands of conquered death; Sure pledge that all who trust his name Shall rise and draw immortal breath.

3. Our sure - ty freed declares us free, For whose offens - es he was seized; In his release our own we see, And joy to see Je-ho-vah pleased.

1. God save our glo - rious land, Stretch - ing from strand to strand! God save our land! Long may her

2. God make our Un - ion strong—Un - touched by hate or wrong! God make it strong! From foes our

3. God make our na - tion pure! Through time may she en - dure! God make her pure! Tried by re-

4. God bless our no - ble land With unc-tion from thy hand! God bless our land! Make her in

ban - ner wave O'er free-men true and brave, And shade a pat - riot's grave—God bless our land!

land re - lease! Grant us thy per - fect peace! Thy bless - ings still increase—God save our land!

fin - er's fire, Blood - bought by son and sire, Let not her fame ex - pire—God bless our land!

good - ness grow! On her thy grace be-stow; Guard her from ev - 'ry foe—God bless our land!

1. When all thy mer - cies, oh, my God, My ris - ing soul sur - veys, Trans - port - ed with

2. Un - num - bered com - forts on my soul Thy ten - der care be - stowed Be - fore my in -

3. When in the slip - p'ry paths of youth With heed - less steps I ran, Thine arm, un - seen,

the view, I'm lost In won - der, love, and praise.

fant heart con - ceived From whom those com - forts flowed.

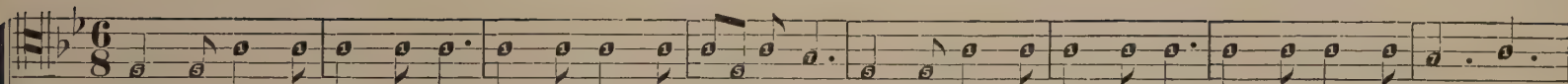
con - veyed me safe, And led me up to man.

- 4 Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart
That tastes those gifts with joy.
- 5 Through every period of my life
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.
- 6 Through all eternity to thee
A joyful song I'll raise;
But oh, eternity's too short
To utter all thy praise!

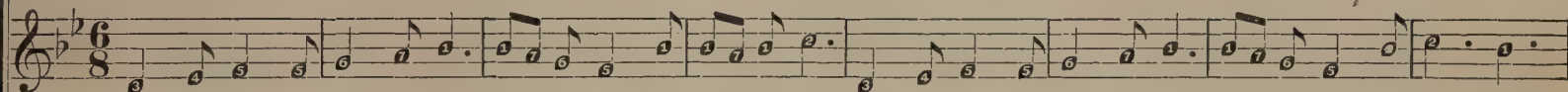
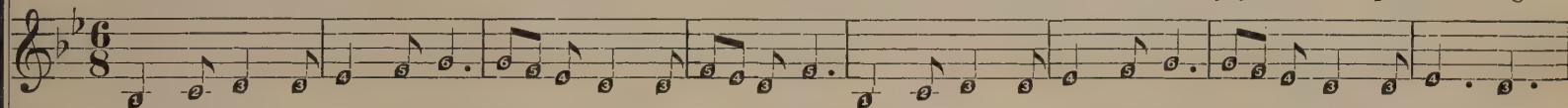
WE SHALL MEET. 7s & 6s.

From "Songs of Glory."

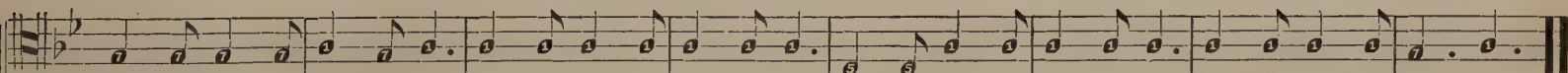
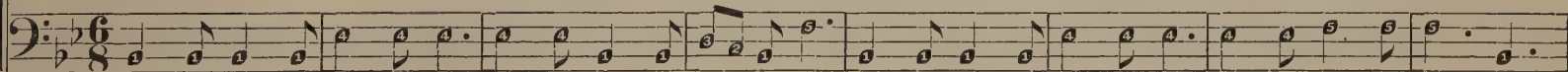
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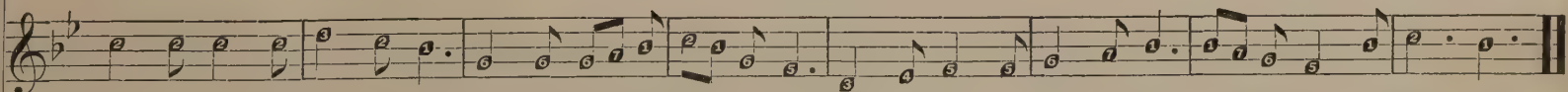
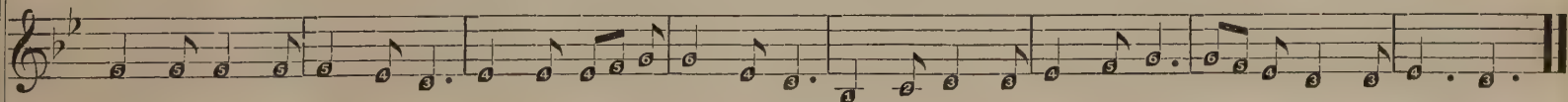
1. Brethren, when this life is o'er We shall meet to part no more, Where rich bounties lie in store—Joys for our pos-sess - ing.



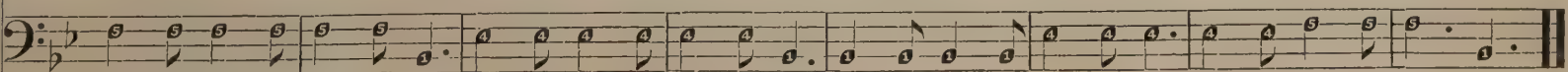
2. Brethren, in that hap - py land Ma - ny man-sions wait-ing stand, Build-ed by the Father's hand, For the saints' pos-sess - ing.

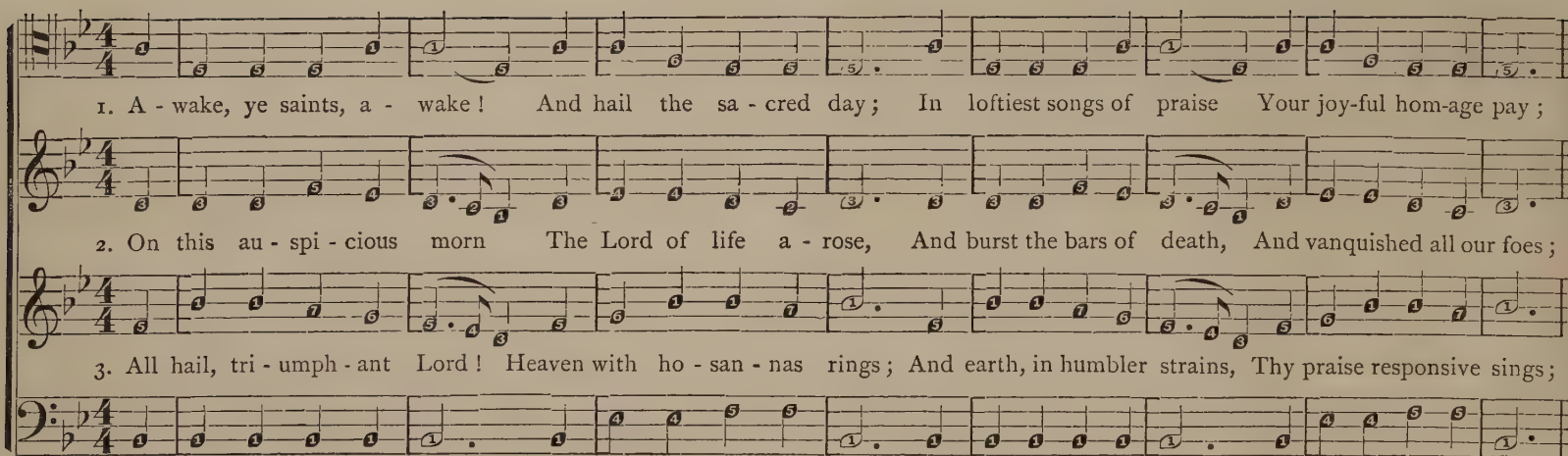


Pa - tient-ly en-dure the pain ; Bear the cross the crown to gain ; Christ, our blessed Lord, was slain To procure the bless - ing.



Press ye on - ward for the prize ; Tho' not seen by mor-tal eyes, Faith can view it in the skies—Onward for the bless - ing.

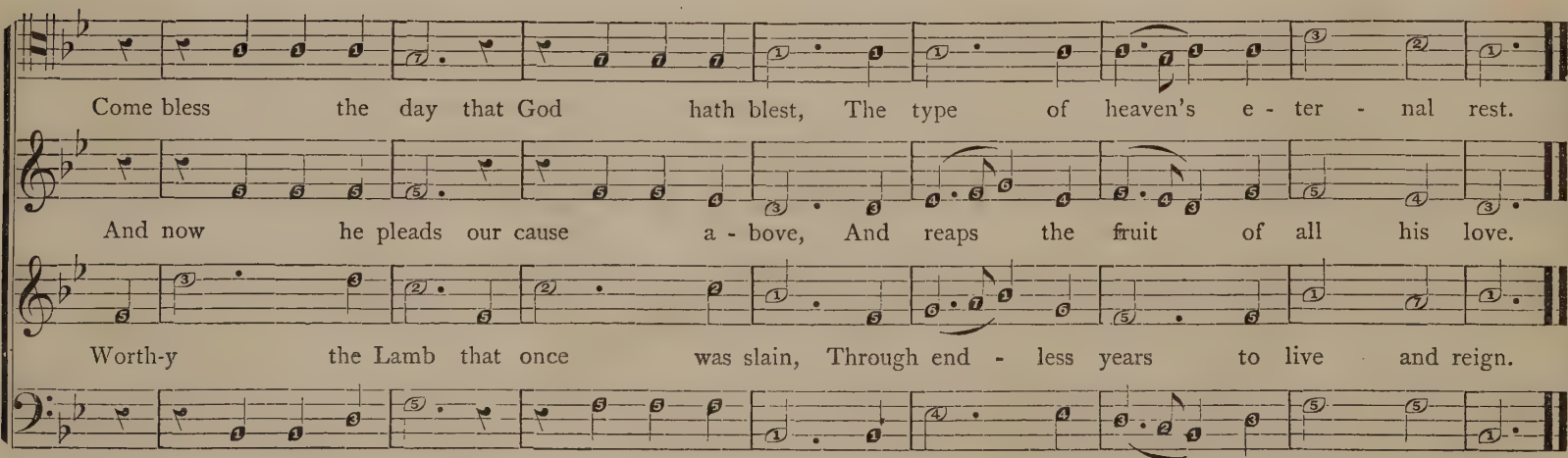




1. A - wake, ye saints, a - wake! And hail the sa - cred day; In loftiest songs of praise Your joy - ful hom - age pay;

2. On this au - spi - cious morn The Lord of life a - rose, And burst the bars of death, And vanquished all our foes;

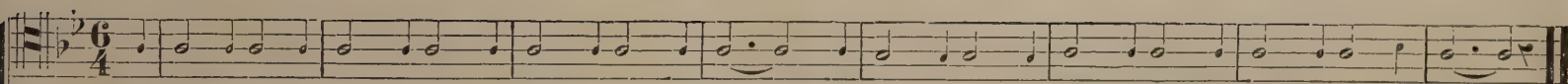
3. All hail, tri - umph - ant Lord! Heaven with ho - san - nas rings; And earth, in humbler strains, Thy praise responsive sings;



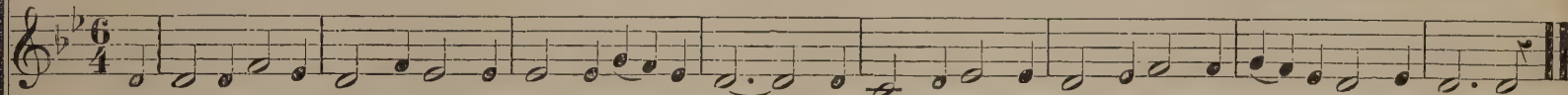
Come bless the day that God hath blest, The type of heaven's e - ter - nal rest.

And now he pleads our cause a - bove, And reaps the fruit of all his love.

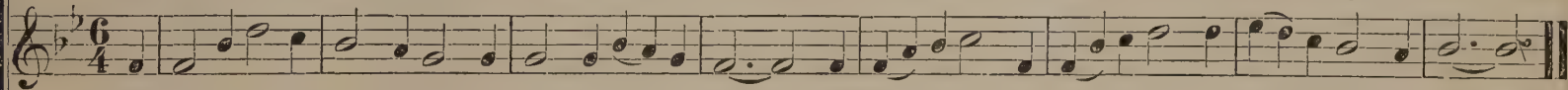
Worth - y the Lamb that once was slain, Through end - less years to live and reign.



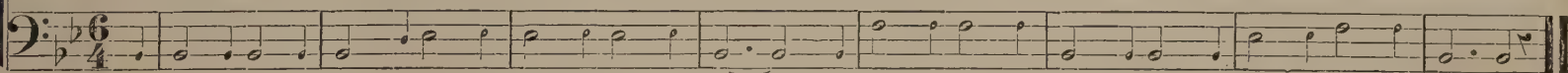
1. Oh! would to me were only giv'n A tongue inspired to tell, The beauties of yon peaceful heav'n, Where saints immortal dwell.



2. There hope's sweet flowers eternal bloom, While seasons come and go, Untouched by sorrow's chilling winds, That blight them here below.



3. There limpid waters bright and clear Flow o'er the golden sands, While thrilling music strikes the ear—Harps swept by angel hands.

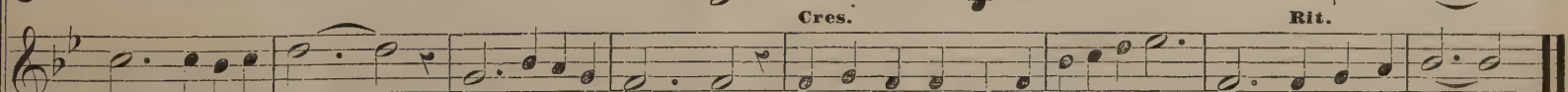
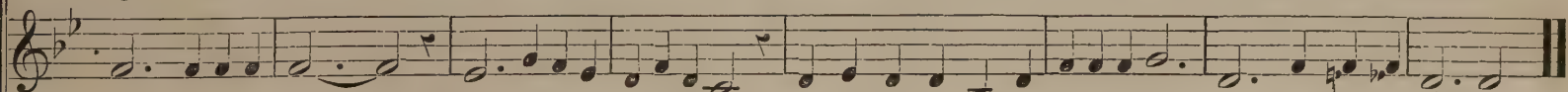


4. And all whose hopes are centered there Shall rise o'er grief and pain, For in that land no earthly care Shall vex our souls again.

CHORUS.



Bright, beautiful heav'n, Bright, bright, beautiful heav'n, Home where the pilgrim forever shall rest, Bright, beautiful heav'n.



Bright, beautiful heav'n, Bright, beautiful heav'n, Home where the pilgrim forever shall rest, Bright, beautiful heav'n.



Bright, bright, beautiful heav'n, Bright, bright, beautiful heav'n,

1. Oh, ren-der thanks to God a - bove, The fount-ain of eternal love; Whose mer-cy firm thro' a - ges past

2. Who can his might - y deeds ex - press? Not on - ly vast, but numberless; What mor-tal el - o-quence can raise

3. Hap - py are they, and on - ly they, Who from thy judgments never stray; Who know what's right; nor on - ly so,

Has stood, and shall for-ev - er last.

His trib - ute of im-mor-tal praise?

But al - ways practice what they know.

CHRISTMAS. C. M.

HANDEL.

With energy.

1. A - wake, my soul, stretch ev - 'ry nerve,

2. 'Tis God's all - an - i - mat - ing voice

3. A cloud of wit - ness - es a - round

And press with vigor on; A heavenly race demands thy zeal, And an im-mor-tal crown, And an im - mor - tal crown.

That calls thee from on high; 'Tis his own hand presents the prize To mine as-pir - ing eye, To mine as - pir - ing eye.

Holds thee in full sur - vey; For-get the steps al - read - y trod, And onward urge thy way, And on - ward urge thy way.

TO THY PASTURES. 7s.

E A. PERKINS.

1. To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tend' rest care, 'Mid the springing grass prepare.

2. When I faint with summer heat Thou shalt guide my wea - ry feet - To the streams that, still and slow, Thro' the verdant meadows flow.

3. Safe the drear-y vale I tread, By the shades of death o'erspread, With thy rod and staff supplied—This my guard, and that my guide.

STAR OF THE EAST. IIS & IOS. Double.

C. C. PRATT.

1st time. 2d and 3d time.

1. { Bright-est and best of the sons of the morn-ing, Dawn on our dark-ness and lend us thine aid;
 Star of the East the hor-i-zon a-dorn-ing, [Omit. : : : : :] guide where our in-fant Re-deem-
 An-gels a-dore him in slum-ber re-clin-ing- [Omit. : : : : :] Mak-er, and Mon-arch, and Sav-

2. { Say, shall we yield him, in cost-ly de-vo-tion, O-ders of E-dom and off'rings di-vine?
 Gems of the mount-ain, and pearls of the o-cean? [Omit. : : : : :] Myrrh from the for-est, and gold
 Rich-er by far is the heart's ad-o-ra-tion; [Omit. : : : : :] Dear-er to God are the prayers

Fine.

D. C.

er is laid. Cold on his cra-dle the dew-drops are shin-ing; Low lies his head with the beasts of the stall;
 ior of all.

Fine. D. C.

from the mine? Vain-ly we of-fer each am-ple ob-la-tion, Vain-ly with gifts would his fa-vor se-cure;
 of the poor.

1. { Faint - ly flow, thou fall - ing riv - er, Like a dream that dies a - way ;
Down to o - cean glid - ing ev - er, Keep thy calm, un-ruf - fled way ; Time, with such a si - lent mo - tion,

2. { Ro - ses bloom, and then they with - er ; Cheeks are bright, then fade and die ;
Shapes of light are waft - ed hith - er, Then, like vis - ions, hur - ry by. Quick as clouds at evening driv - en,
Floats a - long on wings of air To e - ter - ni-ty's dark o - cean, Burying all its treas - ure there.
O'er the ma - ny col - ored west, Years are bear - ing us to heav - en—Home of hap - pi - ness and rest.

WHO ARE THESE? 7s Double.

J. H. F.

1. Who are these in bright ar-ray, This ex-ult-ing, hap-py throng,

2. These thro' fie-ry tri-als trod; These from great af-flic-tion came;

3. Hunger, thirst, dis-ease un-known, On im-mor-tal fruits they feed;

Round the al-tar night and day, Hymn-ing one tri-umph-ant song?

Now, be-fore the throne of God, Sealed with his al-might-y name;

Them the Lamb, a-midst the throne, Shall to liv-ing fountains lead;

“Wor-thy is the Lamb once slain, Bless-ing, hon - or, glo - ry, power;

Clad in rai-ment pure and white, Vic - tor-palms in ev - 'ry hand,

Joy and glad - - ness ban - ish sighs; Per - fect love . . . dis - pels all fears;

This system contains the first four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in G major (one sharp) and 4/4 time. It features various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together. There are also some accidentals and dynamic markings.

Wis-dom, rich - es, to ob-tain, New do-min - ion ev - 'ry hour.

Thro' their great Redeemer's might More than con-quer-or's they stand.

And for - ev - - er from their eyes God shall wipe a-way their tears.

This system contains the next four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music continues in G major and 4/4 time. It includes a 'Rit.' (Ritardando) marking above the first staff of this system. The lyrics are spread across the staves, with some lines continuing from the previous system. The music concludes with a double bar line.

FLEMMING. L. M.

J. H. F.

Slowly.

1. How pleasant, how di-vine-ly fair, O Lord of hosts, thy dwellings are; With long de-sire my spir-it faints To meet th' assemblies of thy saints.

2. My soul would rest in thine a-bode, My panting heart cries out for God; My God! my King! why should I be So far from all my joys and thee.

3. Blest are the souls who find a place With-in the tem-ple of thy grace; There they behold thy gent-ler rays, And seek thy face, and learn thy praise.

DUKE STREET. L. M.

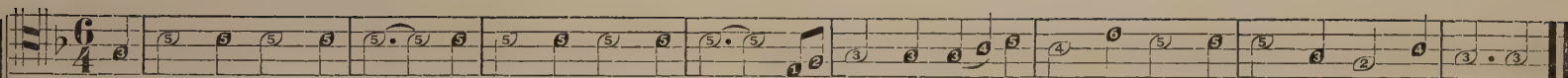
HATTON.

Slowly.

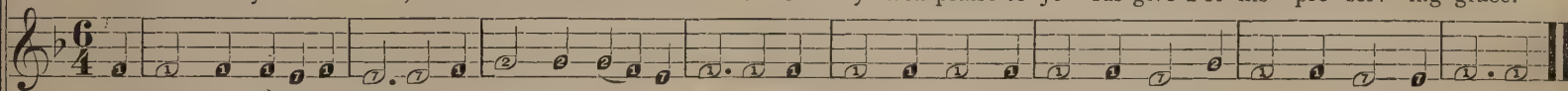
1. Lord, how delightful 'tis to see A whole assembly worship thee; At once they sing, at once they pray; They hear of heaven, and learn the way.

2. I have been there, and still would go, 'Tis like a little heaven be-low; Nor all that earth and sin can say Shall tempt me to for-get this day.

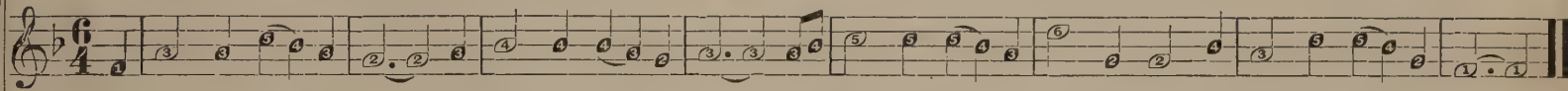
3. Oh, write up-on my mem'ry, Lord, The text and doctrine of thy word, That I may break thy laws no more, But love thee bet-ter than be-fore.



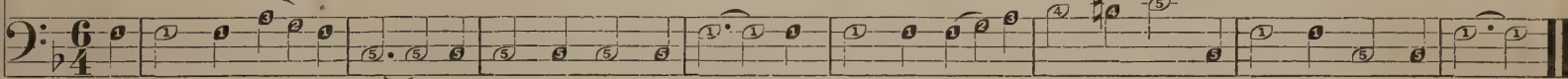
1. And are we yet a - live, And see each oth - er's face? Glo - ry and praise to Je - sus give For his pre - serv - ing grace.



2. What troubles have we seen? What conflicts have we past? Fight - ings with - out and fears with - in Since we as - sem - bled last.



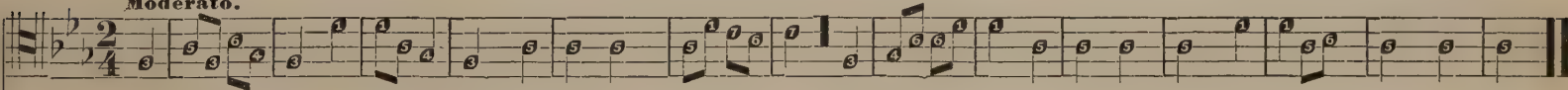
3. But out of all the Lord Hath bro't us by his love; And still he doth his help af - ford, And hides our life a - bove.



WARWICK. C. M.

STANLEY.

Moderato.



1. In all my Lord's ap - point - ed ways My jour - ney I'll pur - sue; Hin - der me not, you much - loved saints, For I must go with you.



2. Thro' floods and flames, if Je - sus leads, I'll fol - low where he goes; Hin - der me not shall be my cry, Tho' earth and hell op - pose.



3. Thro' tri - als and thro' suff'rings too I'll go at his com - mand; Hin - der me not, for I am bound To my Im - man - uel's land.

4. And when my Sav - ior calls me home Still this my cry shall be: Hin - der me not; come, wel - come, death, I'll glad - ly go with thee.



COME TO JESUS. 8s & 7s.

1. Come to Jesus, he can save you ; Come, for he has power divine ; Come ; how canst thou longer doubt him, When he says, "All power is mine?"

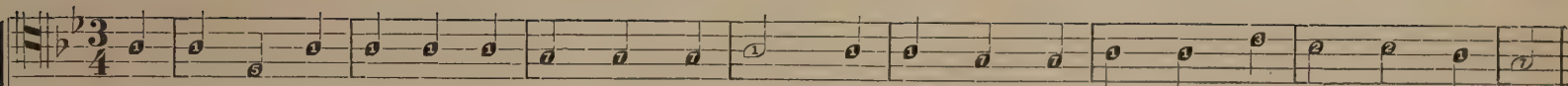
2. Come to Je - sus, he will save you ; Are not these sweet words for thee : "All ye wea-ry, heavy - la - den, Here is rest ; come un-to me?"

3. Come to Je - sus, he has promised Thee to save ; How canst thou doubt ? Hear him saying, "He that cometh, I will in nowise cast out."

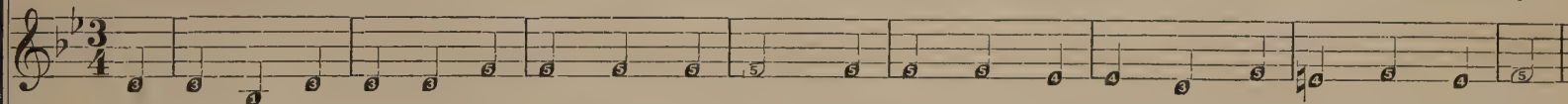
CHORUS.

Sinner, come, no more de-lay-ing, Je - sus calls you from a - bove ; Hear his word, believe, o-bey him ; Now accept his won-drous love.

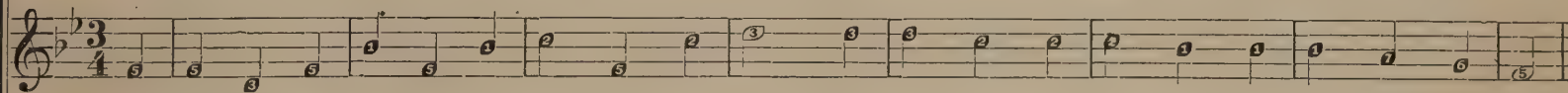
Sinner, come, no more de-lay-ing, Je - sus calls you from a - bove ; Hear his word, believe, o-bey him ; Now accept his won-drous love.



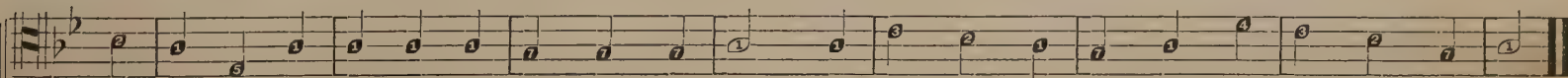
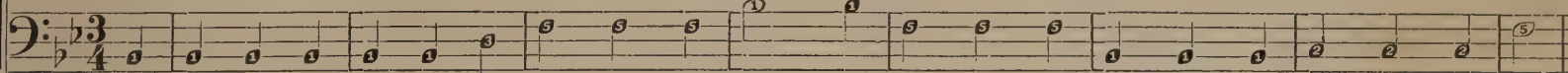
1. Tho' faint, yet pur - su - ing, we go on our way; The Lord is our Lead - er, his Word is our stay;



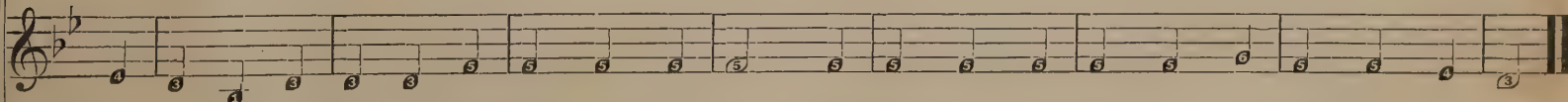
2. He rais - eth the fall - en, he cheer - eth the faint; The weak and op-pressed, he will hear their complaint.



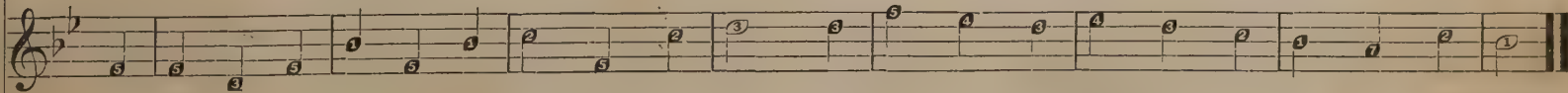
3. And to his green pas - tures our foot - steps he leads; His flock in the des - ert, how kind - ly he feeds;



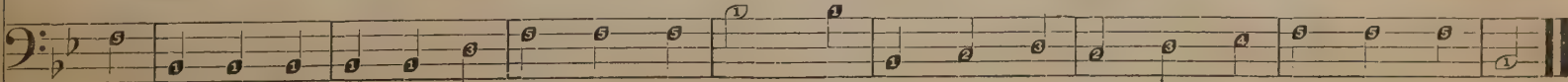
* Tho' suff'ring, and sor - row, and tri - al be near, The Lord is our ref - uge, and whom can we fear?



The way may be wea - ry, and thorn - y the road, But how can we fal - ter? our help is in God.



The lambs in his bo - som he ten - der - ly bears, And brings back the wan - d'ers all safe from the snares.



WE ALL SHALL MEET IN HEAVEN. C. M. D.

J. H. F.

1. Hail, sweetest, dearest tie, that binds Our glowing hearts in one ; Hail, sacred hope, that tunes our minds To har-mo - ny di - vine.

2. What tho' the northern win-try blast Shall howl around our cot ; What tho' be-neath an east-ern sun be cast our dis - tant lot ;

3. No ling'ring look, nor part - ingsigh, Our fu-ture meeting knows ; There friendship beams from ev'ry eye, And love im-mor - tal glows.

REFRAIN.

It is the hope, the blissful hope, Which Jesus' grace has given—The hope, when days and years are past, We all shall meet in heaven.

Yet still we share the blissful hope Which Jesus' grace has given—The hope, when days and years are past, We all shall meet in heaven.

Oh, sa-cred hope, oh, blissful hope, Which Jesus' grace has given—The hope, when days and years are past, We all shall meet in heaven.

Lento.

1. A few more years shall roll, A few more seasons come, And we will be with those that rest, A-sleep with-in the tomb.

2. A few more waves shall roll On this wild, rock-y shore, And we will be where tempests cease, And surges dash no more.

3. Then, O my Lord, pre-pare My soul for that great day; Oh, wash me in thy pre-cious blood, And take my sins a-way.

M. R. BUTLER.

BUTLER. C. M.

J. H. F.

1. Our faith, O Lord, looks up to thee, Our will and pur- pose wait; Or min-gle in thy hol-low hand, To weave the threads of fate.

2. Tho' but an a - tom lost in space, Our faith but dreams of rest; Lord, wing it with thy prom-i - ses, And guide it to thy breast.

3. Our slen-der fin - gers, Lord, we know Suf - fi-cient are to do; If we would be om-nip-o - tent, We on - ly need be true.

4. On truth, where an-gels rest their feet, Lord, let us stand, and know How much like God, by lov-ing him, A hu-man soul may grow.

1. Come, let us join our friends above Who have obtained the prize, And, on the ea - gle wings of love, To joy ce - les - tial rise.

2. One fam - i - ly—we dwell in him; One church—above, beneath; Tho' now divid - ed by the stream—The nar - row stream of death.

3. Ev'n now to their e - ter - nal home Some happy spirits fly; And we are to the mar - gin come, Ex - pect - ing soon to die!

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves: a piano accompaniment staff (treble and bass clef), and three vocal staves (treble clef). The lyrics are numbered 1, 2, and 3, corresponding to the three vocal parts. The music features various note values including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many notes. The system concludes with a double bar line.

Let saints be - low in concert sing With those to glo - ry gone, For all the serv - ants of our King In heaven and earth are one.

One ar - my of the liv - ing God, To his command we bow; Part of the host have crossed the flood, And part are cross - ing now.

Dear Sav - ior, be our constant guide; Then, when the word is given, Bid Jordan's narrow stream di - vide, And land us safe in heaven.

The second system of the musical score continues the composition in the same 4/4 time and one-flat key signature. It also consists of four staves: piano accompaniment and three vocal parts. The lyrics are numbered 1, 2, and 3. The musical notation includes various note values and rests, with fingering numbers provided for the vocal parts. The system ends with a double bar line.

OH, COME IN LIFE'S GAY MORNING.

J. H. F.

95

Duet.

1. Oh, come in life's gay morn-ing, Ere in thy sun - ny way
2. "Re-mem-ber thy Cre - a - tor" Now in thy youthful days,
3. And in the hour of sad-ness, When earth-ly joys de-part,

The flowers of hope have with-ered, And sor-row end thy day.
And he will guide thy foot-steps Thro' life's sun-der - tain maze.
His love shall be thy sol - ace, And cheer thy drooping heart.

Come while from joy's bright fountain The streams of pleasure flow; Come ere thy buoyant spir - its Have felt the blight of woe.
"Re-mem-ber thy Cre - a - tor," He calls in tones of love, And of - fers deathless glo - ries In bright-er worlds a - bove.
And when life's storm is o - ver, And thou from earth art free, Thy God will be thy por - tion Throughout e - ter - ni - ty.

CHORUS.

Come, while from joy's bright fountain The streams of pleasure flow; Come ere thy buoyant spir - its Have felt the blight of woe.

"Re-mem-ber thy Cre - a - tor," He calls in tones of love, And of - fers deathless glo - ries In bright-er worlds a - bove.

And when life's storm is o - ver, And thou from earth art free, Thy God will be thy por - tion Throughout e - ter - ni - ty.

1. How free and boundless is the grace Of our re-deem-ing God? Ex-tend-ing to the Greek and Jew, And men of ev-'ry blood.

2. Come, all you wretched sin-ners, come, He'll form your souls anew; His gos-pel and his heart have room For reb-els such as you.

3. His doc-trine is al-might-y love; There's virtue in his name To turn a ra-ven to a dove, A li-on to a lamb.

THE YEAR OF JUBILEE.

E. A. PERKINS.

With firmness and decision.

1. Blow ye the trumpet, blow, The glad-ly sol-emn sound; Let all the na-tions know, To

2. Ex-alt the Lamb of God, The sin-a-ton-ing Lamb; Re-demp-tion by his blood Thro'

3. Ye slaves of sin and hell, Your lib-er-ty re-ceive, And safe in Je-sus dwell, And

REFRAIN.

earth's re - mot - est bound, The year of ju - bi-lee is come, The year of ju - bi-lee is come,

all the lands pro - claim The year of ju - bi-lee is come, The year of ju - bi-lee is come,

blest in Je - sus live: The year of ju - bi-lee is come, The year of ju - bi-lee is come,

The year of ju - bi-lee is come; Re - turn, ye ran-somed sin - ners, home.

The year of ju - bi-lee is come; Re - turn, ye ran-somed sin - ners, home.

The year of ju - bi-lee is come; Re - turn, ye ran-somed sin - ners, home.

- 4 The gospel trumpet hear—
 The news of pard'ning grace:
 Ye happy souls, draw near,
 Behold your Savior's face:
 ||:The year of jubilee is come;:||
 Return, ye ransomed sinners, home.
- 5 Jesus, our great High Priest,
 Has full atonement made;
 Ye weary spirits, rest;
 Ye mourning souls, be glad:
 ||:The year of jubilee is come;:||
 Return, ye ransomed sinners, home.

Not too fast.

1. Oh, for the peace that flow - eth as a riv - er, Mak - ing life's des - ert pla - ces bloom and smile;

2. A lit - tle while for pa - tient vig - il keep - ing, To face the storm, to wres - tle with the strong;

3. A lit - tle while to wear the veil of sad - ness, To toil with wea - ry step thro' mi - ry ways,

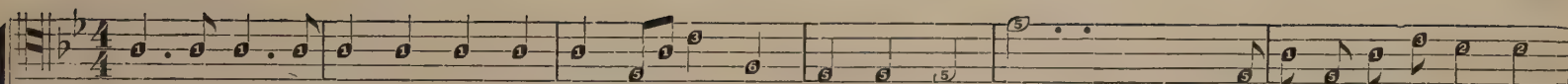
4. And he who is him - self the Gift and Giv - er, The fu - ture glo - ry and the pres - ent smile,

Oh, for that faith to grasp the glad for - ev - er, A - mid the shad - ows of earth's Lit - tle While!

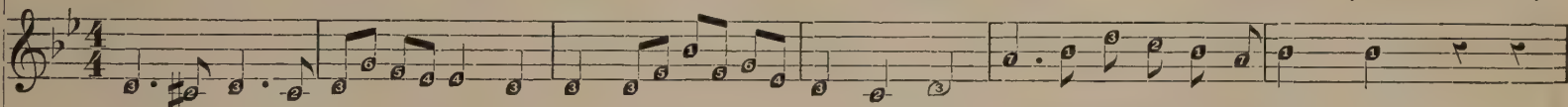
A lit - tle while to sow the seed with weep - ing, Then bind the sheaves and sing the harv - est - song.

Then to pour forth the fra - grant oil of glad - ness, And clasp the gir - dle round the robe of Praise!

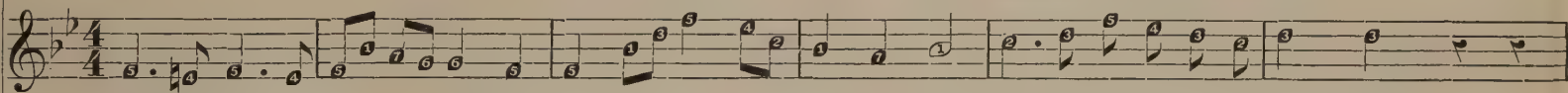
With the bright prom - ise of the glad for - ev - er Will light the shad - ows of earth's Lit - tle While.



1. Praise the Lord! ye heavens a-dore him! Praise him an - gels in the height; Sun and moon, re-joice be-fore him;

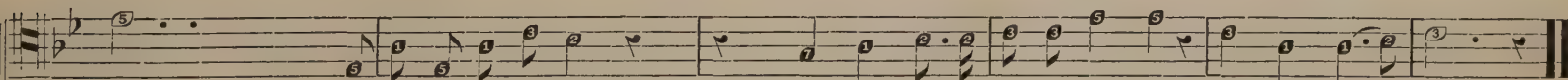
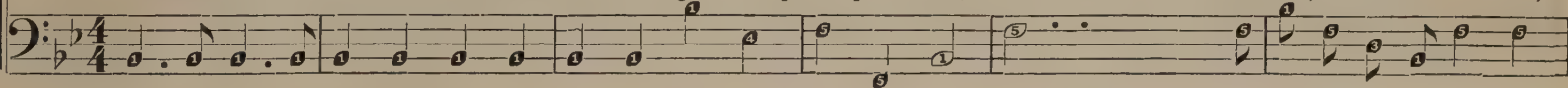


2. Praise the Lord, for he hath spo - ken; Worlds his might - y voice o - beyed; Laws which never can be bro - ken,

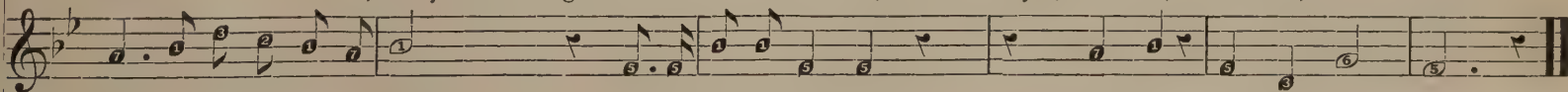


3. Praise the Lord, for he is glo - rious; Nev - er shall his prom - ise fail; God hath made his saints victo - rious,

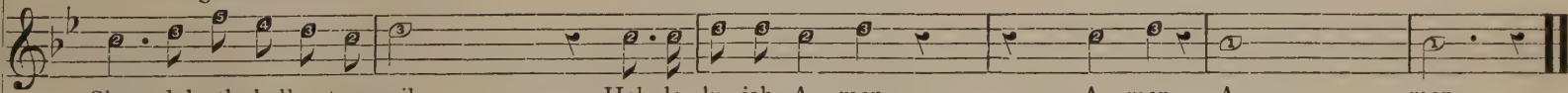
4. Praise the God of our sal - va - tion, Hosts on high his power pro - claim; Heaven and earth, and all cre - a - tion,



Praise him, all ye stars of light! A - men, Hal - le - lu - jah, A - men, A - men, A - men.

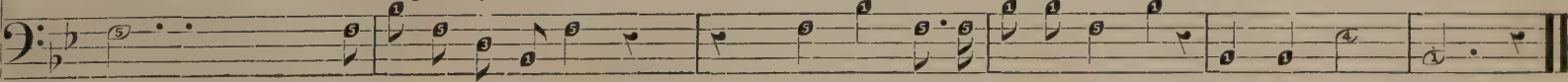


For their guidance he hath made. Hal - le - lu - jah, A - men, A - men, A - men, A - men.



Sin and death shall not prevail. Hal - le - lu - jah, A - men, A - men, A - - - men.

Laud and mag - ni - fy his name! A - men, Hal - le - lu - jah, A - men, A - men, A - men.



WHILE MY REDEEMER'S NEAR. S. M.

E. A. PERKINS

Smooth and connected. Sustain the tone.

Short meter ending here.

1. While my Re-deem-er's near, My Shep-herd and my Guide, I'll bid fare-well to ev-'ry fear; My wants are all sup-plied.

2. To ev-er fra-grant meads, Where rich a-bund-ance grows, His gra-cious hand in-dul-gent leads, And guards my sweet repose.

3. Dear Shepherd, if I stray, My wand'ring feet re-store; To thy fair pastures guide my way, And let me rove no more.

CHORUS.—Sentence.

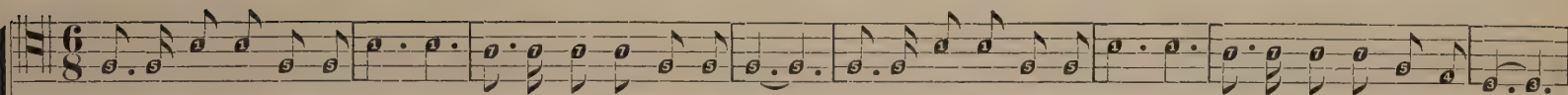
He shall feed his flock like a shepherd, And gather the lambs in his arms, He shall feed his flock like a shepherd, And gather the lambs in his arms.

He shall feed his flock like a shepherd, And gather the lambs in his arms, He shall feed his flock like a shepherd, And gather the lambs in his arms.

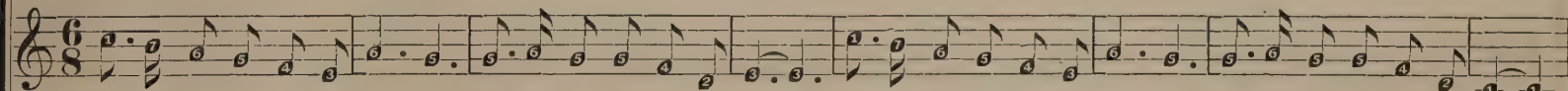
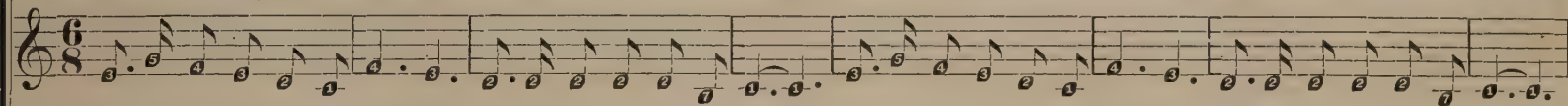
HAYDIN. 8s & 7s Peculiar.

Arr. from "New Harp of Zion."

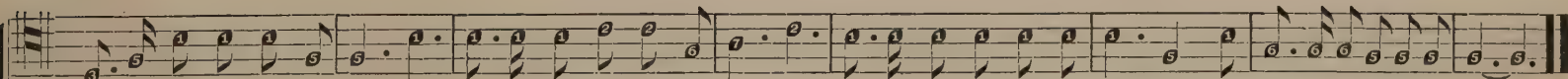
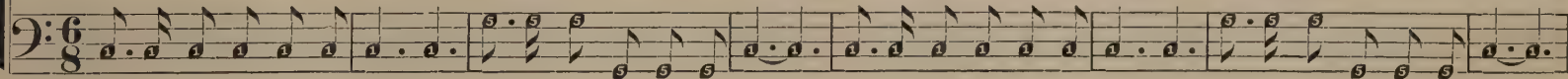
101



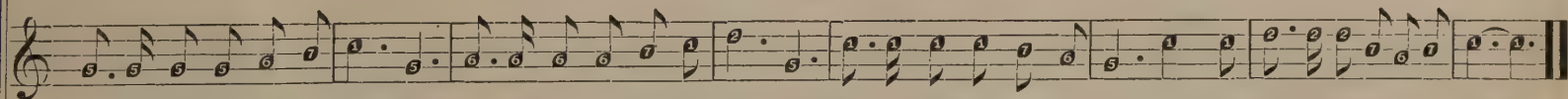
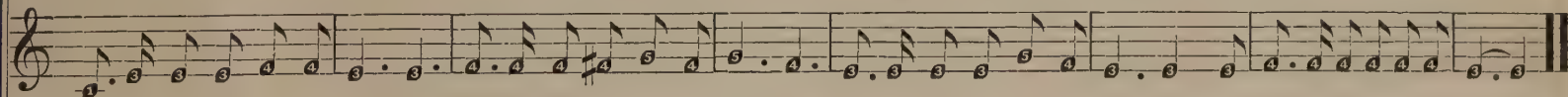
1. Flee as a bird to your mountain! Thou who art weary of sin; Go to the clear-flowing fountain, Where you may wash and be clean.



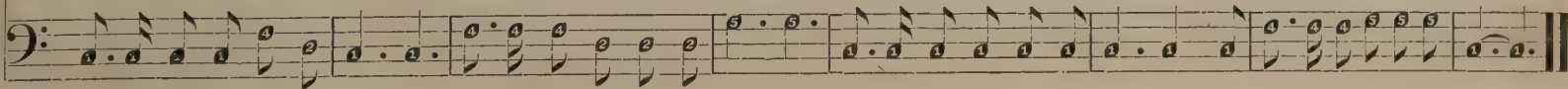
2. He will protect thee for - ev - er, Wipe ev - 'ry fall - ing tear; He will forsake thee, oh, nev - er, Sheltered so ten - der - ly there.



Fly, for th' a-venger is near thee; Call, and the Savior will hear thee; He on his bo-som will bear thee, Oh, thou who art weary of sin.



Haste, then, the hours are fly-ing, Spend not the moments in sigh-ing; Cease from your sorrow and cry-ing, The Savior will wipe ev-'ry tear.



IS THERE A TIME. L. M. Double.

E. A. PERKINS.

1. Is there a time when moments flow More peace-ful - ly than all be-side, It is of all the times be-low A

2. And then the peace which Je - sus bro't The life of grace e - ter-nal beams, And we, by his ex - am-ple taught, Will

A Sab-bath
Will prize the

Sab - bath eve in sum - mer tide. Oh, then the set - ting sun smiles fair, And all be-low and all a-

prize the life his love re-deems. De - light - ful scene—a world at rest; A God of love—no grief, no

eye life in sum - mer tide. Oh, then the set - ting sun smiles fair, And all be - low and
life his love re - deems. De - light - ful scene— a world at rest; A God of love— no

bove The va - rious forms of na - ture wear One u - ni - ver - sal garb of love.

One u - ni - ver - sal garb of love.

fear; A heaven - ly hope— a peace-ful breast; A smile un - cloud - ed by a tear.

all a - bove
grief, no fear;

GOODLOE. S. M.

1. Oh, bless the Lord, my soul ! His grace to thee proclaim ; And all that is with - in me, join To bless his ho - ly name.

2. Oh, bless the Lord, my soul ! His mercies bear in mind ; For - get not all his ben - e - fits ; The Lord to thee is kind.

3. He will not always chide ; He will with patience wait ; His wrath is ev - er slow to rise, And read - y to a - bate.

SHALL WE SING IN HEAVEN?

J. H. F.

1. Shall we sing in heaven for-ev - er? Shall we sing? shall we sing? Shall we sing in heaven for-ev - er? In that hap - py land?

2. Shall we know each oth-er ev - er, In that land? in that land? Shall we know each oth-er ev - er, In that hap - py land?

3. Shall we sing with ho-ly an-gels In that land? in that land? Shall we sing with ho-ly an-gels In that hap - py land?

The first system of the musical score is in 4/4 time, key of B-flat major. It features three vocal parts (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are: 1. Shall we sing in heaven for-ev - er? Shall we sing? shall we sing? Shall we sing in heaven for-ev - er? In that hap - py land? 2. Shall we know each oth-er ev - er, In that land? in that land? Shall we know each oth-er ev - er, In that hap - py land? 3. Shall we sing with ho-ly an-gels In that land? in that land? Shall we sing with ho-ly an-gels In that hap - py land? The piano part consists of a simple harmonic accompaniment.

Yes, oh, yes, we shall sing in heaven forever, In that land, that happy land, that happy land, Yes, oh, yes, we shall sing in heaven forever,

Yes, oh, yes, we shall know each other ever, In that land, that hap - py land, Yes, oh, yes, we shall know each other ev - er,

Yes, oh, yes, we shall sing with holy an - gels, In that land, that happy land, that happy land, Yes, oh, yes, we shall sing with holy angels,

The second system of the musical score continues the melody and accompaniment from the first system. It features the same three vocal parts and piano accompaniment. The lyrics are: Yes, oh, yes, we shall sing in heaven forever, In that land, that happy land, that happy land, Yes, oh, yes, we shall sing in heaven forever, Yes, oh, yes, we shall know each other ever, In that land, that hap - py land, Yes, oh, yes, we shall know each other ev - er, Yes, oh, yes, we shall sing with holy an - gels, In that land, that happy land, that happy land, Yes, oh, yes, we shall sing with holy angels, The piano part continues with the same harmonic accompaniment.

SHALL WE SING IN HEAVEN? Concluded.

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The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "In that land, that hap-py land, that hap - py land ; They that meet shall sing for - ev - er,". The second staff is a vocal line with lyrics: "In that land, that hap - py land ; They that meet shall know each oth - er,". The third staff is a vocal line with lyrics: "In that land, that hap-py land, that hap - py land ; Saints and an - - gels sing for - ev - er,". The bottom staff is a bass line. The music is in 4/4 time and features various musical notations including eighth notes, quarter notes, and rests.

In that land, that hap-py land, that hap - py land ; They that meet shall sing for - ev - er,

In that land, that hap - py land ; They that meet shall know each oth - er,

In that land, that hap-py land, that hap - py land ; Saints and an - - gels sing for - ev - er,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Far beyond the rolling riv - er, Meet to sing and love forev - er In that land, in that hap - py land." The second staff is a vocal line with lyrics: "Far be - yond the rolling riv - er, Meet to sing and love forev - er In that land, in that hap - py land." The third staff is a vocal line with lyrics: "Far beyond the rolling riv - er, Meet to sing and love forev - er In that land, in that hap - py land." The bottom staff is a bass line. The music is in 4/4 time and features various musical notations including eighth notes, quarter notes, and rests.

Far beyond the rolling riv - er, Meet to sing and love forev - er In that land, in that hap - py land.

Far be - yond the rolling riv - er, Meet to sing and love forev - er In that land, in that hap - py land.

Far beyond the rolling riv - er, Meet to sing and love forev - er In that land, in that hap - py land.

THAT GLORIOUS DAY.

T. CLARK.

That glorious day is draw - ing nigh When Zi-on's light shall come, When Zi - on's light shall come;

When Zi-on's light shall come, When Zion's light shall come; She shall a-rise and

That glorious day is draw - ing nigh When Zi-on's light shall come, When Zi - on's light shall come;

When Zi-on's light shall come, When Zion's light shall come;

Detailed description: This system contains the first four staves of music. The first staff is an alto clef with a 4/4 time signature. The second staff is a treble clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves, with some words spanning across staves. Fingerings and breath marks are indicated throughout the score.

ff

She shall a - rise and shine on high Bright as the morn - ing sun.

shine on high, Bright as the morning sun, She shall a - rise and shine on high Bright as the morn - ing sun.

ff

She shall a - rise and shine on high Bright as the morn - ing sun.

Bright as the morn - ing sun.

Detailed description: This system contains the next four staves of music. The first staff is an alto clef. The second staff is a treble clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics continue, with some words spanning across staves. The first staff of this system begins with a fortissimo (ff) dynamic marking. The third staff also begins with a fortissimo (ff) dynamic marking. Fingerings and breath marks are indicated throughout the score.

THAT GLORIOUS DAY. Doxology.

107

Now un-to God, the on - ly wise, the God whom we a - dore, Be glo - ry ev - er -

Be glo - ry ev - er -

Now un-to God, the on - ly wise, the God whom we a - dore, Be glo - ry as it was and is, and shall be ev - er -

The first system of the musical score is written in 4/4 time. It features three staves: a soprano staff with a treble clef, an alto staff with a treble clef, and a bass staff with a bass clef. The melody is primarily in the soprano and alto parts, with the bass part providing a harmonic foundation. The lyrics are printed below the staves, with some words spanning across measures. The system concludes with a double bar line.

more, Be glo - ry as it was and is, Be glo - ry as it was and is, and shall be ev - er - more.

more, Be glo - ry now, and ev - er - more.

more, Be glo - ry as it was and is, Be glo - ry as it was and is, and shall be ev - er - more.

The second system of the musical score continues the melody from the first system. It also consists of three staves (soprano, alto, and bass) in 4/4 time. The lyrics continue across the staves. A dynamic marking of 'f' (forte) is present above the soprano staff in the middle of the system. The system ends with a double bar line.

1. My Shepherd's mighty aid, His dear re - deem - ing love, His all-protecting power dis - played, I joy to prove.

2. In error's maze my soul Shall wander now no more; His spirit shall, with sweet con - trol, The lost re - store.

3. Affliction's deepest gloom Shall but his love dis - play; He will the vale of death il - lume With liv - ing ray.

4. His goodness ever nigh, His mercy ev - er free, Shall, while I live, shall, when I die, Still fol - low me.

Led onward by my Guide I tread the beau-teous scene Where tranquil waters gently glide Thro' pas - tures green.

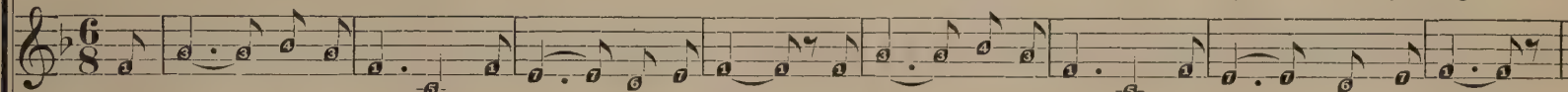
My willing steps he'll lead In paths of right - eous - ness; His power defend, his bounty feed, His mer - cy bless.

I lean upon his rod, and thankful ly a - dore; My heart shall vindicate my God For ev - er - more.

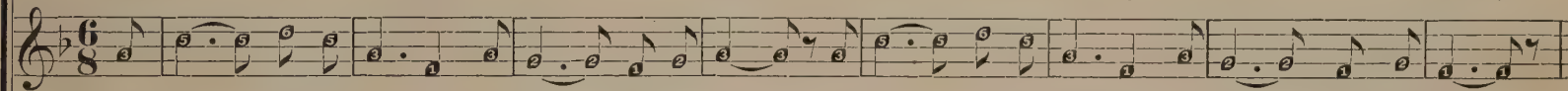
Forever shall my soul his boundless bless - ings prove, And, while eternal ages roll, A - dore and love.



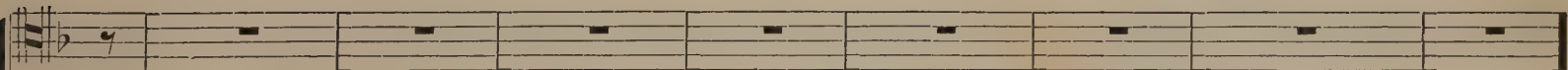
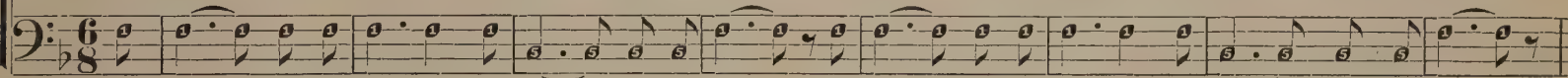
1. Ho - san - na to Je - sus, our Sav - ior and King; His cross and his tri - umph We joy - ful - ly sing;



2. For Je - sus is wor - thy all praise to re - ceive; He came in his mer - cy our woes to re - lieve;



3. Ho - san - na, ho - san - na, to Je - sus on high, Ex - alt - ed he reigns far a - bove the bright sky,



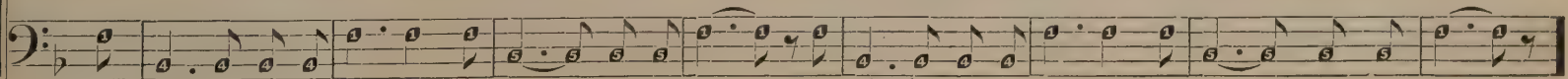
With hearts and with voic - es to - geth - er we'll raise A cho - rus of high sound-ing notes to his praise.



He died to re-deem us from sin and from hell, That we with the an - gels in glo - ry might dwell.



There el - ders with joy cast their crowns at his feet, And ser - aphs with rap - ture his prais - es re - peat.

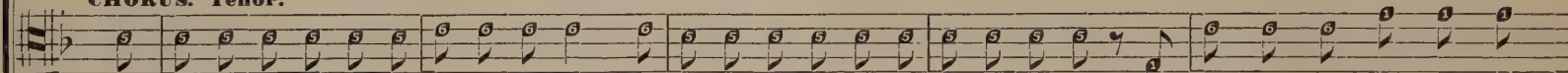


HOSANNA. Continued.

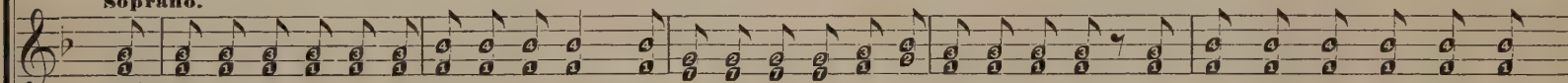
Obligato Solo, Soprano.



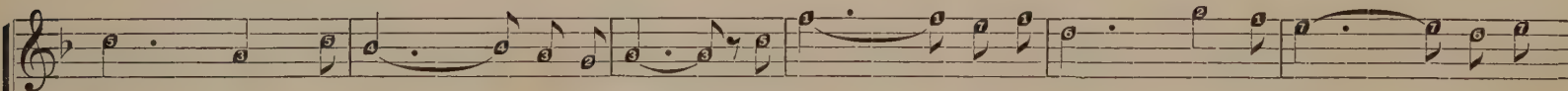
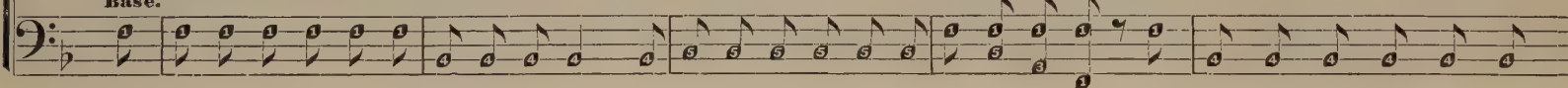
Yes, mu - sic, sweet mu - sic, with glad - ness we'll bring, . And lay . . on the
CHORUS. Tenor.



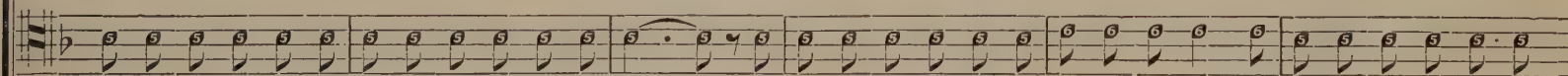
Yes, mu-sic, sweet mu-sic, with gladness we'll bring, Yes, music, sweet music, with gladness we'll bring, And lay on the al - tar, And
Soprano.



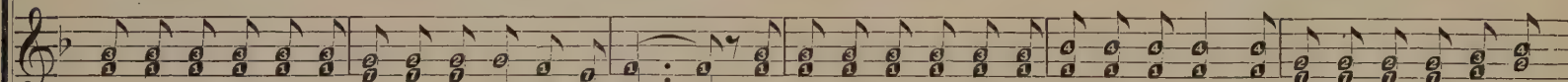
Alto.
 Yes, mu-sic, sweet mu-sic, with gladness we'll bring, Yes, music, sweet music, with gladness we'll bring, And lay on the al - tar, And
Base.



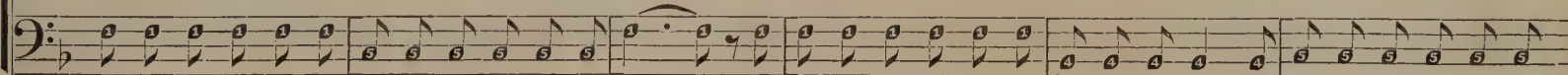
al - tar of Je - sus, our King; We'll laud . and ex - tol his a - dor - a - ble



lay on the al - tar of Je-sus, of Je-sus, our King; We'll laud and ex-tol his a - dor - a - ble name, We'll laud and extol his a -



lay on the al - tar of Je-sus, of Je-sus, our King; We'll laud and ex-tol his a - dor - a - ble name, We'll laud and extol his a -



HOSANNA. Concluded.

III

name, And shout to his hon - or with joy - ful ac - claim.

dor - a - ble name, And shout to his hon - or, and shout to his hon - or with joy - ful, with joy - ful ac - claim.

dor - a - ble name, And shout to his hon - or, and shout to his hon - or with joy - ful, with joy - ful ac - claim.

NO SICKNESS THERE. Chant.

GREGORIAN.

1. No sickness there, No weary wasting of the frame a - way, No fearful shrinking from the midnight air, No dread of summer's bright and fer-vid ray.

2. No hidden grief, No wild and cheerless vision of de-spair, No vain petition for a swift relief, No tearful eye, no bro-ken hearts are there.

3. With faith our guide, White-robed and innocent, to lead the way, Why fear to plunge in Jordan's rolling tide, And find the ocean of e - ter - nal day.

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